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*1888*

CATALOGUE  
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# CATALOGUE







ARTS & CRAFTS  
EXHIBITION SOCIETY  
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OF THE  
FIRST EXHIBITION



THE NEW GALLERY  
121 REGENT ST.  
1888  
‡



Chiswick Press  
CHARLES WHITTINGHAM AND CO.  
TOOKS COURT, CHANCERY LANE.





## PREFACE.

THE decorative artist and the handicraftsman have hitherto had but little opportunity of displaying their work in the public eye, or rather of appealing to it upon strictly artistic grounds in the same sense as the pictorial artist ; and it is a somewhat singular state of things that at a time when the Arts are perhaps more looked after, and certainly more talked about, than they have ever been before, and the beautifying of houses, to those to whom it is possible, has become in some cases almost a religion, so little is known of the actual designer and maker (as distinct from



the proprietary manufacturer or middleman) of those familiar things which contribute so much to the comfort and refinement of life—of our chairs and cabinets, our chintzes and wall-papers, our lamps and pitchers—the Lares and Penates of our households, which with the touch of time and association often come to be regarded with so peculiar an affection.

Nor is this condition of affairs in regard to applied Art without an explanation, since it is undeniable that under the modern industrial system that personal element, which is so important in all forms of Art, has been thrust further and further into the background, until the production of what are called ornamental objects, and the supply of ornamental additions generally, instead of growing out of organic necessities, have become, under a misapplication of machinery, driven by the keen competition of trade, purely commercial affairs—questions of the supply and demand of the market artificially stimulated and controlled by the arts of the advertiser and the salesman bidding against each other for the favour of a capricious and passing fashion which



too often takes the place of a real love of Art in our days.

Of late years, however, a kind of revival has been going on, as a protest against the conviction that, with all our modern mechanical achievements, comforts and luxuries, life is growing "uglier every day," as Mr. Morris puts it. Even our painters are driven to rely rather on the accidental beauty which, like a struggling ray through a London fog, sometimes illumines and transfigures the sordid commonplace of every day life. We cannot, however, live on sensational effects without impairing our sense of form and balance—of beauty, in short. We cannot concentrate our attention on pictorial and graphic art, and come to regard it as the one form worth pursuing, without losing our sense of construction and power of adaptation in design to all kinds of very different materials and purposes—that sense of relation — that architectonic sense which built up the great monuments of the past.

The true root and basis of all Art lies in the handicrafts. If there is no room or chance of recognition for really artistic power and feeling in



design and craftsmanship—if Art is not recognized in the humblest object and material, and felt to be as valuable in its own way as the more highly rewarded pictorial skill—the arts cannot be in a sound condition; and if artists cease to be found among the crafts there is great danger that they will vanish from the arts also, and become manufacturers and salesmen instead.

It is with the object of giving some visible expression to these views that the present Exhibition has been organized.

As was to be expected, many difficulties had to be encountered. In the endeavour to assign due credit to the responsible designer and workman, it has been sometimes difficult to do so amid the very numerous artificers who (in some cases) under our industrial conditions contribute to the production of a work.

The Committee of the Arts and Crafts Exhibition Society regret, too, that some leading firms in the supply of decorations have shown no disposition to exhibit under the condition that the names of the actual executors of any work shall be published.



At the same time, they would like to take the opportunity of thanking those who have come forward, together with all friends and supporters who have contributed to the Exhibition.

It will readily be understood that the organization of an exhibition of this character, and with such objects as we have in view, is a far less simple matter than a picture exhibition. Instead of having an array of artists whose names and addresses are in every catalogue, our constituency, as it were, outside the personal knowledge of the Committee, has had to be discovered. Under the designation of So-and-so and Co. many a skilful designer and craftsman may be concealed; and individual and independent artists in design and handicraft are as yet few and far between.

However, in the belief, as elsewhere expressed, that it is little good nourishing the tree at the head if it is dying at the root, and that, living or dying, the desirability of an accurate diagnosis while there is any doubt of our artistic health will at once be admitted, the Society open their first Exhibition.

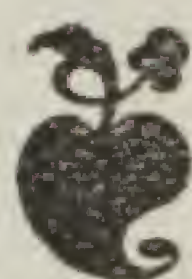
A series of papers upon various



Arts and Crafts follow, written by men whose names, as will be observed, are associated with the subjects of which they treat, not only in the literary sense, but as actual designers and workmen.

WALTER CRANE.

*Sept.* 1888.





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## LECTURES.

The following Lectures, in connection with the Arts and Crafts Exhibition now open, will be given in the New Gallery, on Thursday evenings in November, at 8.30 p.m.

Thursday, Nov. 1.—“Tapestry and Carpet Weaving.” William Morris.

Thursday, Nov. 8.—“Modelling and Sculpture.” George Simonds.

Thursday, Nov. 15.—“Letterpress Printing.” Emery Walker.

Thursday, Nov. 22.—“Bookbinding.” T. J. Cobden-Sanderson.

Thursday, Nov. 29.—“Design ” and Presidential Address. Walter Crane.

The object of the Lectures is twofold: (1) to set out the aims of the Society, and (2), by demonstration and otherwise, to direct attention to the processes employed in the Arts and Crafts, and so to lay a foundation for a just appreciation both of the



processes themselves and of their importance as methods of expression in design.

The Lectures will be given in the North Gallery, and after each Lecture all the galleries will be thrown open, and will remain open till 11 p.m.

Admission by ticket. Price for a single lecture, 2s. 6d.; for the course, 10s.

For the admission of workers in any Art or Craft, tickets, to be filled in with the name, address, and Art or Craft of the worker, will be issued at 1s. each, or 25 for 20s., each entitling to admission to a single lecture.

Exhibitors, Artists, and Craftsmen mentioned in the Index to the Catalogue may have tickets free on application.

All tickets to be had at the Gallery.

Doors open at 8 p.m.; chair to be taken at 8.30 p.m.

Further information, if desired, to be had of the Hon. Lecture Secretary,

T. J. COBDEN-SANDERSON  
Hendon N.W.



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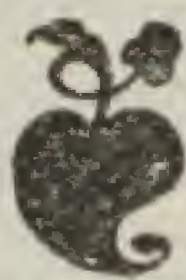


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# INTRODUCTORY NOTES.

## I. TEXTILES.

There are several ways of ornamenting a woven cloth : (1) real tapestry, (2) carpet weaving, (3) mechanical weaving, (4) printing or painting, and (5) embroidery. There has been no improvement (indeed, as to the main processes, no change) in the manufacture of the wares in all these branches since the fourteenth century, as far as the wares themselves are concerned ; whatever improvements have been introduced have been purely commercial, and have had to do merely with reducing the cost of production ; nay, more, the commercial improvements have on the whole been decidedly injurious to the quality of the wares themselves.

The noblest of the weaving arts is Tapestry, in which there is nothing mechanical : it may be looked upon as a mosaic of pieces of colour made up of dyed threads, and is capable



of producing wall ornament of any degree of elaboration within the proper limits of duly considered decorative work.

As in all wall-decoration, the first thing to be considered in the designing of Tapestry is the force, purity, and elegance of the *silhouette* of the objects represented, and nothing vague or indeterminate is admissible. But special excellencies can be expected from it. Depth of tone, richness of colour, and exquisite gradation of tints are easily to be obtained in Tapestry; and it also demands that crispness and abundance of beautiful detail which was the especial characteristic of fully developed Mediæval Art. The style of even the best period of the Renaissance is wholly unfit for Tapestry: accordingly we find that Tapestry retained its Gothic character longer than any other of the pictorial arts. A comparison of the wall hangings in the Great Hall at Hampton Court with those in the Solar or drawing-room, will make this clear to any one not lacking in artistic perception: and the comparison is all the fairer, as both the Gothic tapestries of the Solar and the post-Gothic



hangings of the Hall are pre-eminently good of their kinds.

Carpet-weaving is somewhat of the nature of Tapestry : it also is wholly unmechanical, but its use as a floor-cloth somewhat degrades it, especially in our northern or western countries, where people come out of the muddy streets into rooms without taking off their shoes. Carpet-weaving undoubtedly arose among peoples living a tent life, and for such a dwelling as a tent carpets are the best possible ornaments.

Carpets form a mosaic of small squares of worsted, or hair, or silk threads, tied into a coarse canvas, which is made as the work progresses. Owing to the comparative coarseness of the work, the designs should always be very elementary in form, and *suggestive* merely of forms of leafage, flowers, beasts and birds, etc. The soft gradations of tint to which Tapestry lends itself are unfit for Carpet-weaving ; beauty and variety of colour must be attained by harmonious juxtaposition of tints, bounded by judiciously chosen outlines ; and the pattern should lie absolutely flat upon the ground. On the whole, in design-



ing carpets the method of contrast is the best one to employ, and blue and red, quite frankly used, are the main colours on which the designer should depend.

In making the above remarks I have been thinking only of the genuine or hand-made carpets. The mechanically-made carpets of to-day must be looked upon as make-shifts for cheapness' sake. Of these, the velvet pile and Brussels are simply coarse worsted velvets woven over wires like other velvet, and cut, in the case of the velvet pile: and Kidderminster carpets are stout cloths, in which abundance of warp (a warp to each weft) is used for the sake of wear and tear. The velvet carpets need the same kind of design as to colour and quality as the real carpets, only as the colours are necessarily limited in number, and the pattern must repeat at certain distances, the design should be simpler and smaller than in a real carpet. A Kidderminster carpet calls for a small design in which the different planes, or plies, as they are called, are well interlocked.

Mechanical weaving has to repeat the pattern on the cloth within com-



paratively narrow limits ; the number of colours also is limited in most cases to four or five. In most cloths so woven, therefore, the best plan seems to be to choose a pleasant ground colour, and to superimpose a pattern mainly composed of either a lighter shade of that colour, or a colour in no very strong contrast to the ground ; and then, if you are using several colours, to light up this general arrangement either with a more forcible outline, or by spots of stronger colour carefully disposed. Often the lighter shade on the darker suffices, and hardly calls for anything else : some very beautiful cloths are merely damasks, in which the warp and weft are of the same colour, but a different tone is obtained by the figure and the ground being woven with a longer or shorter twill : the *tabby* being tied by the warp very often, the *satin* much more rarely. In any case, the patterned webs produced by mechanical weaving, if the ornament is to be effective and worth the doing, require that same Gothic crispness and clearness of detail which has been spoken of before : the geometrical structure of the pattern, which is a necessity in



all recurring patterns, should be boldly insisted upon, so as to draw the eye from accidental figures, which the recurrence of the pattern is apt to produce.

The meaningless stripes and spots and other tormentings of the simple twill of the web, which are so common in the woven ornament of the eighteenth century and in our own times, should be carefully avoided: all these things are the last resource of a jaded invention and a contempt of the simple and fresh beauty that comes of a sympathetic *suggestion* of natural forms: if the pattern be vigorously and firmly drawn with a true feeling for the beauty of line and *silhouette*, the play of light and shade on the material of the simple twill will give all the necessary variety. I invite my readers to make another comparison: to go to the South Kensington Museum and study the invaluable fragments of the stuffs of the thirteenth and fourteenth centuries of Syrian and Sicilian manufacture, or the almost equally beautiful webs of Persian design, which are later in date, but instinct with the purest and best Eastern feeling; they may also note



the splendid stuffs produced mostly in Italy in the later Middle Ages, which are unsurpassed for richness and *effect* of design, and when they have impressed their minds with the productions of this great historic school, let them contrast with them the work of the vile Pompadour period, passing by the early seventeenth century as a period of transition into corruption. They will then (if, once more, they have real artistic perception) see at once the difference between the results of irrepressible imagination and love of beauty, on the one hand, and, on the other, of restless and weary vacuity of mind, forced by the exigencies of fashion to do something or other to the innocent surface of the cloth in order to distinguish it in the market from other cloths ; between the handiwork of the free craftsman doing as he *pleased* with his work, and the drudgery of the "operative" set to his task by the tradesman competing for the custom of a frivolous public, which had forgotten that there was such a thing as art.

The next method of ornamenting cloth is by painting it or printing on



it with dyes. As to the painting of cloths with dyes by hand, which is no doubt a very old and widely practised art, it has now quite disappeared; modern society not being rich enough to pay the necessary price for such work; and its place has now been taken by printing by block or cylinder-machine. The remarks made on the design for mechanically woven cloths apply pretty much to these printed stuffs: only in the first place more play of delicate and pretty colour is possible, and more variety of colour also; and in the second, much more use can be made of hatching and dotting, which are obviously suitable to the method of block-printing. In the many-coloured printed cloths frank red and blue are again the mainstays of the colour arrangement; these colours, softened by the paler shades of red, outlined with black and made more tender by the addition of yellow in small quantities, mostly forming part of brightish greens, make up the colouring of the old Persian prints, which carry the art as far as it can be carried.

It must be added that no textile ornament has suffered so much as



cloth-printing from those above-mentioned commercial inventions. A hundred years ago the processes for printing on cloth differed little from those used by the Indians and Persians; and even up to within forty years ago they produced colours that were in themselves good enough, however inartistically they might be used. Then came one of the most wonderful and most useless of the inventions of modern Chemistry, that of the dyes made from coal-tar, producing a series of hideous colours, crude, livid—and cheap,—which every person of taste loathes, but which nevertheless we can by no means get rid of until we are able to struggle successfully against the doom of cheap and nasty which has overtaken us.

Last of the methods of ornamenting cloth comes Embroidery: of the design for which it must be said that one of its aims should be the exhibition of beautiful material. Furthermore, it is not worth doing unless it is either very copious and rich, or very delicate—or both. For such an art nothing patchy or scrappy, or half-starved, should be done: there is no excuse for doing anything which is not



strikingly beautiful ; and that more especially as the exuberance of beauty of the work of the East and of Mediæval Europe, and even of the time of the Renaissance, is at hand to reproach us. It may be well here to warn those occupied in embroidery against the feeble imitations of Japanese art which are so disastrously common amongst us. The Japanese are admirable naturalists, wonderfully skilful draughtsmen, deft beyond all others in mere execution of whatever they take in hand ; and also great masters of style within certain narrow limitations. But with all this, a Japanese design is absolutely worthless unless it is executed with Japanese skill. In truth, with all their brilliant qualities as handicraftsmen, which have so dazzled us, the Japanese have no architectural, and therefore no decorative, instinct. Their works of art are isolated and blankly individualistic, and in consequence, unless where they rise, as they sometimes do, to the dignity of a suggestion for a picture (always devoid of human interest), they remain mere wonderful toys, things quite outside the pale of the evolution of art, which, I repeat,



cannot be carried on without the architectural sense that connects it with the history of mankind.

To conclude with some general remarks about designing for textiles : the aim should be to combine clearness of form and firmness of structure with the mystery which comes of abundance and richness of detail ; and this is easier of attainment in woven goods than in flat painted decoration and paper-hangings ; because in the former the stuffs usually hang in folds and the pattern is broken more or less, while in the latter it is spread out flat against the wall. Do not introduce any lines or objects which cannot be explained by the structure of the pattern ; it is just this logical sequence of form, this growth which looks as if, under the circumstances, it could not have been otherwise, which prevents the eye wearying of the repetition of the pattern.

Never introduce any shading for the purpose of making an object look round ; whatever shading you use should be used for explanation only, to show what you mean by such and such a piece of drawing ; and even that you had better be sparing of.



Do not be afraid of large patterns ; if properly designed they are more restful to the eye than small ones : on the whole, a pattern where the structure is large and the details much broken up is the most useful. Large patterns are not necessarily startling ; this comes more of violent relief of the figure from the ground, or in harmonious colouring : beautiful and logical form relieved from the ground by well-managed contrast or gradation, and lying flat on the ground, will never weary the eye. Very small rooms, as well as very large ones, look best ornamented with large patterns, whatever you do with the middling-sized ones.

As final maxims : never forget the material you are working with, and try always to use it for doing what it can do best : if you feel yourself hampered by the material in which you are working, instead of being helped by it, you have so far not learned your business, any more than a would-be poet has, who complains of the hardship of writing in measure and rhyme. The special limitations of the material should be a pleasure to you, not a hindrance : a designer therefore should always thoroughly understand the pro-



cesses of the special manufacture he is dealing with, or the result will be a mere *tour de force*. On the other hand, it is the pleasure in understanding the capabilities of a special material, and using them for suggesting (not imitating) natural beauty and incident, that gives the *raison d'être* of decorative art.

WILLIAM MORRIS.

## II. OF DECORATIVE PAINTING AND DESIGN.

The term Decorative painting implies the existence of painting which is not decorative; a strange state of things for an art which primarily and pre-eminently appeals to the eye. If we look back to the times when the arts and crafts were in their most flourishing and vigorous condition, and dwelt together, like brethren, in unity—say to the fifteenth century—such a distinction did not exist. Painting only differed in its application, and in degree, not in kind. In the painting of a MS., of the panels of a coffer, of a ceiling, a wall, or an



altar-piece, the painter was alike—however different his theme and conception—possessed with a paramount impulse to decorate, to make the space or surface he dealt with as lovely to the eye in design and colour as he had skill to do.

The art of painting has, however, become considerably differentiated since those days. We are here in the nineteenth century encumbered with many distinctions in the art. There is obviously much painting which is not decorative, or ornamental in any sense, which has indeed quite other objects. It may be the presentment of the more superficial natural facts, phases, or accidents of light; the pictorial dramatizing of life or past history; the pointing of a moral; or the embodiment of romance and poetic thought or symbol. Not but what it is quite possible for a painter to deal with such things and yet to produce a work that shall be decorative.

A picture, of course, may be a piece of decorative art of the most beautiful kind, but to begin with, if it is an easel picture, it is not necessarily related to anything but itself: its



painter is not bound to consider anything outside its own dimensions; and, indeed, the practice of holding large and mixed picture-shows has taught him the uselessness of so doing.

Then too, the demand for literal presentment of the superficial facts or phases of nature often removes the painter and his picture still further from the architectural, decorative, and constructive artist and the handicraftsman, who are bound to think of plan, and design, and materials—of the adaptation of their work, in short—while the painter seeks only to be an unbiased recorder of all accidents and sensational conditions of nature and life. And so we get our illustrated newspapers on a grand scale.

An illustrated newspaper, however, in spite of the skill and enterprise it may absorb, is not somehow a joy for ever; and, after all, if literalism and instantaneous appearances are the only things worth striving for in painting, the photograph beats any painter at that.

If truth is the object of the modern painter of pictures—truth as distinct from or opposed to beauty—beauty is



certainly the object of the decorative painter, but beauty not necessarily severed from truth. Without beauty, however, decoration has no reason for existence, indeed it can hardly be said to exist.

Next to beauty, the first essential of a decoration is that it shall be related to its environment, that it shall express or acknowledge the conditions under which it exists. If a fresco on a wall, for instance, it adorns the wall without attempting to look like a hole cut in it through which something is accidentally seen; if a painting on a vase, it acknowledges the convexity of the shape, and helps to express instead of contradicting it; if on a panel in a cabinet or door, it spreads itself in an appropriate filling on an organic plan to cover it; being, in short, ornamental by its very nature, its first business is to ornament.

There exist, therefore, certain definite tests for the work of the decorative artist. Does the design fit its place and material? Is it in scale with its surroundings and in harmony with itself? Is it fair and lovely in colour? Has it beauty and invention?



Has it thought and poetic feeling? These are the demands a decorator has to answer, and by his answer he must stand or fall; but such questions show that the scope of decoration is no mean one.

It must be acknowledged that a mixed exhibition does not easily afford the fairest or completest tests of such qualities. An exhibition is at best a compromise, a convenience, a means of comparison, and to enable work to be shown to the public; but of course work is, after all, only really and properly exhibited when it is in the place and position and light for which it was destined. The tests by which to judge a designer's work are only complete then.

As are the stem and branches to the leaves, flowers, and fruit of a tree, so is design to painting. In decoration one cannot exist without the other, as the beauty of a figure depends upon the well-built and proportioned skeleton and its mechanism. You cannot separate a house from its plan and foundations. So it is in decoration; often thought of lightly as something trivial and superficial, a merely aimless combination of curves and colours,



## 34 *Of Decorative Painting*

or a mere *réchauffé* of the dead languages of art, but really demanding the best thought and capacity of a man ; and in the range of its application it is not less comprehensive.

The mural painter is not only a painter, but a poet, historian, dramatist, philosopher. What should we know, how much should we realize, of the ancient world and its life without him, and his brother the architectural sculptor ? How would ancient Egypt live without her wall paintings—or Rome, or Pompeii, or Mediæval Italy ? How much beauty as well as of history is contained in the illuminated pages of the books of the Middle Ages !

Some modern essays in mural painting show that the habit of mind and method of work fostered by the production of trifles for the picture market are not favourable to monumental painting. Neither the mood nor the skill, indeed, can be grown like a mushroom ; such works as the Sistine Chapel, the Stanzi of Raphael, or the *Appartimenti Borgia*, are the result of long practice through many centuries, and intimate relationship and harmony in the arts, as well as a certain unity of public sentiment.



The true soil for the growth of the painter in this higher sense is a rich and varied external life; familiarity from early youth with the uses of materials and methods, and the hand facility which comes of close and constant acquaintanceship with the tools of the artist, who sums up and includes in himself other crafts, such as modelling, carving, and the hammering of metal, architectural design, and a knowledge of all the ways man has used to beautify and deck the surroundings and accessories of life to satisfy his delight in beauty.

We know that painting was strictly an applied art in its earlier history, and all through the Middle Ages painters were in close alliance with the other crafts of design, and their work in one craft no doubt re-acted on and influenced that in another, while each was kept distinct. At all events painters like Albert Dürer and Holbein were also masters of design in all ways.

Through the various arts and crafts of the Greek, Mediæval, or Early Renaissance periods, there is evident, from the examples which have come down to us, a certain unity and com-



mon character in design: and yet, asserting itself through all diverse individualities, each art is kept distinct, with a complete recognition of the capacity and advantages of its own particular method and purpose.

In our own age for various reasons (social, commercial, economic), the specialized and purely pictorial painter is dominant. His aims and methods influence other arts and crafts, but by no means advantageously as a rule; since, unchecked by judicious ideas of design, attempts are made in unsuitable materials to produce so-called realistic force and superficial and accidental appearances, dependent on peculiar qualities of lighting and atmosphere, quite out of place in any other method than painting, or in any place but an easel picture.

From such tendencies, such influences as these, in the matter of applied art and design, we are striving to recover. One of the first results is, perhaps, this apparently artificial distinction between decorative and other painting. But along with this we have painters whose easel pictures are in feeling and treatment quite adaptable as wall and panel decorations,



and they are painters who, as a rule, have studied other methods in art, and drawn their inspiration from the mode of Mediæval or Early Renaissance times.

Much might be said of different methods and materials of work in decorative painting, but I have hardly space here. The decorative painter prefers a certain flatness of effect, and therefore such methods as fresco, in which the colours are laid on while the plaster ground is wet, and tempera naturally appeal to him. In the latter the colours ground in water and used with size, or white and yolk of egg, or prepared with starch, worked on a dry ground, drying lighter than when they are put on, have a peculiar luminous quality, while the surface is free from any gloss. Both these methods need direct painting and finishing as the work proceeds.

By a method of working in ordinary oil colours on a ground of fibrous plaster, using rectified spirit of turpentine or benzine as a medium, much of the quality of fresco or tempera may be obtained, with the advantage that the plaster ground may be a moveable panel.



## 38 *Of Decorative Painting.*

There are, however, other fields for the decorative painter than wall painting ; as, for instance, domestic furniture, which may vary in degree of elaboration from the highly ornate cassone or marriage coffer of Mediæval Italy to the wreaths and sprays which decked chairs and bed-posts even within our century. There has been of late some revival of decorative painting as applied chiefly to the panels of cabinets, or to piano fronts and cases.

The same causes produce the same results. With the search after, and desire for, beauty in life, we are again driven to study the laws of beauty in design and painting ; and in so doing painters will find again the lost thread, the golden link of connection and intimate association with the sister arts and handicrafts, whereof none is before or after another, none is greater or less than the other.

WALTER CRANE.



## III. OF WALL PAPERS.

While the tradition and practice of mural painting as applied to interior walls and ceilings of houses still lingers in Italy, in the form of often skilful if not always tasteful tempera work, in more western countries, like England, France, and America, under the economic conditions and customs of commercial civilization, with its smoky cities, and its houses built by the hundred to one pattern, perhaps, and let on short terms, mural painting as regards domestic decoration—except in the case of a few wealthy freeholders—has ceased to exist. Its place has been taken by what after all is but a substitute for it, namely, wall paper.

I am not aware that any specimen of wall paper has been discovered that has claims to any higher antiquity than the sixteenth century, and it only came much into use in the last, increasing in the present, until it has become well nigh a universal covering for domestic walls, and at the same time has shown a remarkable develop-



ment in design, varying from very unpretending patterns, and printings in one colour, to elaborate block-printed designs in many colours, besides cheap machine-printed papers, where all the tints in the design are printed from rollers at one operation.

Since Mr. William Morris has shown what beauty and character in pattern, and good and delicate choice of tint can do for us, giving in short a new impulse in design, a great amount of ingenuity and enterprise has been spent on wall papers in England, and in the better kinds a very distinct advance has been made upon the patterns of inconceivable hideousness, often of French origin, of the period of the Second Empire—a period which perhaps represents the most degraded level of taste in decoration generally.

The designer of patterns for wall papers heretofore has been content to imitate other materials, and adapt the characteristics of the patterns found, say, in silk damask hangings or tapestry, or even imitate the veining of wood, or marble, or tiles ; but with the revival of interest in art, the study of its history, and knowledge of style, a new impulse has been



given, and patterns are constructed with more direct reference to their beauty, and interest as such, while strictly adapted to the methods of manufacture. Great pains are often taken by our principal makers to secure good designs and harmonious colourings, and though a manufacturer and director of works is always more or less controlled by the exigencies of the market and the demands of the tentative salesman — considerations which have no natural connection with art, though highly important as economic conditions affecting its welfare — very remarkable results have been produced, and a special development of applied design may almost be said to have come into existence with the modern use of wall papers. The manufacture suffers like most others from the keenness and unscrupulousness of commercial competition, which leads to the production of specious imitations of *bonâ fide* designs, and to the unauthorized use of designs originally intended for other purposes. This of course presses unfairly upon the more conscientious maker, so long as the public do not decline to be deceived.



English wall papers are made in lengths 21 inches wide. French wall papers are 18 inches wide. It is obvious to any one who has seen the printers at work that a wider block than 21 inches would be unwieldy, since the block is manipulated by hand, being suspended from above by a cord, and guided by the workman's hand from the "sieve," a piece of felt covered with colour, on which it is dipped, to the paper flat on a table before him.

The designer must work to the given width, and though his design may vary in depth, must never exceed 21 inches square, except where double blocks are used, as is sometimes the case with the more costly kind of wall papers. (For examples see Catalogue, Nos. 69, 224, 225.) His main business is to devise his pattern so that it will repeat satisfactorily over an indefinite wall space without running into awkward holes or lines. It may be easy enough to draw a spray or two of leaves or flowers which will stand by themselves, but to combine them in an organic pattern which shall repeat pleasantly over a wall surface requires much ingenuity and a knowledge of

double  
Block



the conditions of the manufacture, apart from play of fancy and artistic skill.

One way of concealing the joints of the repeat of the pattern is by contriving what is called a drop-repeat, so that, in hanging, the paper-hanger, instead of placing each repeat of pattern side by side, is enabled to join the pattern at a point its own depth below, which varies the effect, and arranges the chief features or masses on an alternating plan.

The modern habit of regarding the walls of a room chiefly as a background to pictures, furniture, or people, and, perhaps, the smallness of the average room, have brought rather small, thickly dispersed leafy patterns into vogue, retiring in colour for the most part. Where, however, we used to see rotund and accidental bunches of roses (the pictorial or sketchy treatment of which contrasted awkwardly with their formal repetition), we now get a certain sense of adaptation, and the necessity of a certain flatness of treatment; and most of us who have given much thought to the subject feel that when natural forms are dealt with, under such conditions, sugges-



tion is better than any attempt at realization, or naturalistic or pictorial treatment, and that a design must be constructed upon some systematic plan, if not absolutely controlled by a geometric basis.

Wall papers are printed from blocks usually cut in pear-tree wood, but for fine outlines and other delicate work flat brass wire driven edgeways into the wood block is used. One block for each tint is generally used. First one colour is printed on a length of paper, a piece of 12 yards long and 21 inches wide, which is passed over sticks suspended across the workshop. When the first colour is dry the next is printed, and so on—the colours being mixed with size and spread on felt in shallow trays or wells, into which the blocks are dipped. But at times, by processes called “blending” and “patching,” several tints are printed together by one block. An example of this kind of printing is to be seen in the exhibit numbered 96 in the Catalogue, in which eight colours are laid at one time.

A cheaper kind is printed by steam power from rollers on which the design has been reproduced in the same



way by brass wire, which holds the colour; but in the case of machine-printed papers all the tints are printed at once. Thus the pattern is often imperfect and blurred.

A more elaborate and costly kind of wall paper is the stamped and gilded kind, in emulation of stamped and gilded leather, which it resembles in effect and quality of surface. For this method the design is reproduced in relief as a repoussé brass plate, and from this a mould or matrix is made, and the paper being damped, is stamped in a press into the matrix, and so takes the pattern in relief, which is covered generally with white metal and lacquered to a gold hue, and this again may be rubbed in with black, which by filling the interstices gives emphasis to the design and darkens the gold to bronze; or the gilded surface may be treated in any variety of colour by means of painting or lacquer, or simply relieved by colouring the ground.

Few of us, however, own our own walls, or the ground they stand upon: few of us can afford to employ ourselves or skilled artists and craftsmen in painting our rooms with beautiful



fancies: but if we can get well designed repeating patterns by the yard, in agreeable tints, with a pleasant flavour perchance of nature or antiquity, for a few shillings or pounds, ought we not to be happy? At all events wall paper makers should naturally think so.

WALTER CRANE.

#### IV. FICTILES.

Earliest amongst the inventions of man and his endeavours to unite Art with Craft is the Fictile Art. His first needs in domestic life, his first utensils, his first efforts at civilization, came from the Mother Earth, whose son he believed himself to be, and his ashes or his bones returned to Earth enshrined in the fictile vases he created from their common clay. And these Fictiles tell the story of his first Art-instincts, and of his yearnings to unite beauty with use. They tell, too, more of his history than any other art has enshrined and preserved, for almost all we know of many a people and many a tongue is learned from the fictile record, the sole relic of past



civilizations which the Destroyer Time has left us.

Begun in the simplest fashion, fashioned by the simplest means, created from the commonest materials, Fictile Art grew with man's intellectual growth, and Fictile Craft grew with his knowledge, the latter conquering, in this our day, when the craftsman strangles the artist alike in this as in all other arts. To truly foster and forward the art the craftsman and the artist should, where possible, be united, or at least should work in common, as was the case when, in each civilization, the Potter's Art flourished most, and when the scientific base was of less account than was the art employed upon it. In its earliest stages the local clay sufficed for the formative portion of the work, and the faiences of most European countries offer more artistic results to us than do the more scientifically compounded porcelains. In the former case the native clay seemed more easily to ally itself with native art, to record more of current history, to create artistic genius rather than to be content with attempting to copy misunderstood efforts of other peoples



and other times. But when science ransacked the earth for foreign bodies and ingredients, foreign decorative ideas came with them and Fictile Art was no more a vernacular one. It attempted to disguise itself, to show the craftsman superior to the artist ; and then came the Manufacturer and the reign of quantity over quality, the casting in moulds by the gross and the printing by the thousands. Be it understood these remarks only apply to the introduction of porcelain into Europe. In the East, where the clay is native, the art is native ; the potter's hand and the wheel yet maintain the power of giving the potter his individuality as the creator and the artist, and save him from being but the servant and the slave of a machine.

Between faience and porcelain comes, midway, Stoneware, in which many wonderfully, and some fearfully, made things have been done of late, but which possess the combined qualities of faience and porcelain,—the ease of manipulation of the former, and the hardness and durability of the latter ; but the tendency to over elaborate the detail of its decoration, and rely less on the beauty of its semi-



glossy surface than on meretricious ornament, has rather spoiled a very hopeful movement in ceramic art. Probably the wisest course to pursue at the present would be to pay more attention to faiences decorated with simple glazes or with "slip" decoration, and this especially in modelled work. A continuation of the artistic career of the Della Robbia family is yet an unfulfilled desideratum notwithstanding that glazed faiences have never since their time ceased to be made, and that glazed figure work of large scale prevailed in the eighteenth century. Unglazed terra cotta, an artistic product eminently suited to our climate and to our urban architecture, has but partially developed itself, and this more in the direction of moulded and cast work than that of really plastic art; and albeit that from its dawn to this present the fictile art has been exercised abundantly, its rôle is by no means exhausted. The artist and the craftsman have yet a wide field before them, but it would bewell that the former should, for some while to come, take the lead. Science has too long reigned supreme in a domain wherein she should have



been not more than equal sovereign. She has had her triumphs, great triumphs too, triumphs which have been fraught with good in an utilitarian sense, but she has tyrannized too rigidly over the realm of Art. Let us now try to equalize the dual rule.

G. T. ROBINSON.

## V. METAL WORK.

In discussing the artistic aspect of metal work, we have to take into account the physical properties and appropriate treatment of the following metals: the precious metals, gold and silver; copper, both pure and alloyed with other metals, especially tin and zinc in various proportions to form the many kinds of brass and bronze; lead, with a group of alloys of which pewter is typical; and iron, in the three forms of cast iron, wrought iron, and steel. All these have been made to serve the purpose of the artist, and the manipulation of them, while presenting many differences in detail, presents certain broad characteristics in common which distinguish them from the raw material



of other crafts. Whether they are found native in the metallic state as is usual in the case of gold, or combined with many other minerals in the form of ore as is more common with other metals, fire is the primal agency by which they are made available for our needs. The first stage in their manipulation is to melt and cast them into ingots of a size convenient to the purpose intended. Secondly, all these metals when pure, and many alloys, are in varying degree malleable and ductile, are in fact, if sufficient force be applied, plastic. Hence arises the first broad division in the treatment of metals. The fluid metal may, by the use of suitable moulds, be cast at once to the shape required, or the casting may be treated merely as the starting-point for a whole series of operations—forging, rolling, chipping, chasing, wiredrawing, and many more. Another property of the metals which must be noticed is, that not only can separate masses of metals be melted down and fused into one, but it is possible, under various conditions, of which the one invariably necessary is perfectly clean surfaces of contact, to unite separate portions of the same or



different metals without fusion of the mass. For our present purpose the most important instance of this is the process of soldering, by which two surfaces are united by the application of sufficient heat to melt more fusible metal which is introduced between them, and which combines with both so as firmly to unite them on solidifying. Closely allied to this are the processes by which one metal is, for purposes of adornment or preservation from corrosion, coated with a thin film or deposit of another, usually more costly, metal.

Though hereafter electro-metallurgy may assert its claim to artistic originality as a third division, for the present all metal work, so far as its artistic aspect depends upon process, falls naturally into one of the two broad divisions of cast metal and wrought metal. Both have been employed from a time long anterior to written history; ornaments of beaten gold, and tools of cast bronze, are alike found among the relics of very early stages of civilization, and in early stages both alike are artistic. The choice between the two processes is determined by such considerations as



convenience of manufacture and the physical properties of the metals, and the different purposes in view. When a thick and comparatively massive shape is required, it is often easier to cast it at once. For thinner and lighter forms it is usually more convenient to treat the ingot or crude product of the furnace as mere raw material for a long series of workings under the hammer, or its patent mechanical equivalents, the rolling and pressing mills of modern mechanics. The choice is further influenced by the toughness generally characteristic of wrought metal, whereas the alloys which yield the cleanest castings are by no means universally the best in other respects. Iron is the extreme instance of this: ordinary cast iron, an impure form of the metal, is too brittle to be worked under the hammer, but is readily cast into moulds, being fluid at a temperature which, though high, is easily obtained in a blast furnace. Wrought iron, however, which is usually obtained from cast iron by a process called puddling, whereby the impurities are burnt out, does not, at a like temperature, become fluid enough to pour into



moulds ; but, on the other hand, pieces at a white heat can be united into a solid mass by skilful hammering, a process which, from the further fact that from its great hardness iron is usually worked hot under the hammer, is specially distinctive of the blacksmith's craft. In no other metal is the separation between the two branches of cast and wrought so wide as in iron. The misdirected skill, moreover, of some modern iron-founders has caused the name of cast iron to be regarded as the very negative of art, and has even thrown suspicion on the process of casting itself as one of questionable honesty. Nevertheless, as a craft capable of giving final shape to metal, casting has manifestly an artistic aspect, and, in fact, bronze statuary, a fine art pure and simple, is reproduced from the clay model merely by moulding and casting. We must therefore look for the artistic conditions of casting in the preparation of the model or pattern, the impress of which in sand or loam forms the mould ; the pattern may be carved in wood or modelled in clay, but the handling of the wood or clay is modified by the conditions



under which the form is reproduced. And lastly, the finished object may either retain the surface formed as the metal solidifies, as in the case of the bronzes cast by the wax process, or the skin may be removed by the use of cutting tools, chisels and files and gravers, so that, as in the case of many of the better French bronzes, the finished work is strictly carved work. On the contrary, much silver-smith's work, as well as such simple objects as Chinese gongs and Indian "lotahs," after being cast approximately to shape, are finished by hammer work, that is, treated as plastic material with tools that force the material into shape instead of cutting the shape out of the mass by removing exterior portions of material. Attempts to imitate both processes by casting only, thus dispensing with the cost of finishing, are common, but as they dispense likewise with all beauty in the product, even if they do not substitute varnished and tinted zinc for better metal, their success is commercial only.

We have thus three characteristic kinds of surface resulting from the conditions of treatment, marking out



three natural divisions of the art (and be it noted that questions of surface or texture are all important in the arts; beauty is skin deep). First, the natural skin of the metal solidified in contact with the mould, and more or less closely imitative of the surface of the original model, usually for our purposes a plastic surface; secondly, there is carved, technically called chased work; and thirdly, beaten or wrought work, which in ornament is termed embossing.

Superimposed on these we have the cross divisions of the crafts according to the special metal operated on, and in the existing industrial organization the groups thus obtained have to be further divided into many sub-heads, according to the articles produced; and finally another commercial distinction has to be drawn which greatly affects the present condition of handicraft, that is, the division of the several trades into craftsmen and salesmen. There can be no doubt that the extent of the existing dissociation of the producing craftsman from the consumer is an evil for the arts, and that the growing preponderance of great stores is inimical to excellence of workman-



ship. It is, perhaps, an advantage for the workmen to be relieved from the office of salesman ; the position of the village smith plying his calling in face of his customers might not suit every craft, but the services of the middleman are dearly bought at the price of artistic freedom. It is too often in the power of the middleman to dictate the quality of workmanship, too often his seeming interest to ordain that it shall be bad.

The choice of a metal for any particular purpose is determined by physical properties combined with considerations of cost. Iron, if only for its cheapness, is the material of the largest works of metal ; while in the form of steel it is the best available material for many very small works, watch-springs for instance : it has the defect of liability to rust ; the surfaces of other metals may tarnish, but iron rusts through. For the present only one application of cast iron concerns us — its use for grates and stoves. The point to remember is, that as the material has but little beauty, its employment should be restricted to the quantity prescribed by the demands of utility. Wrought iron, on



the contrary, gives very great scope to the artist, and it offers this peculiar advantage, that the necessity of striking while the iron is hot enforces such free dexterity of handling in the ordinary smith, that he has comparatively little to learn if set to produce ornamental work, and thus renewed interest in the art has found craftsmen enough who could readily respond to the demand made upon them.

Copper, distinguished among metals by its glowing red tint, has as a material for artistic work been overshadowed by its alloys, brass and bronze; partly because they make sounder castings, partly, it is to be feared, from the approach of their colour to gold. Holding an intermediate position between iron and the precious metals, they are the material of innumerable household utensils and smaller architectural fittings.

Lead, tin, and zinc, scarcely concern the artist to-day, though neither plumber nor pewterer has always been restricted to plain utilitarianism. Gold and silver have been distinguished in all ages as the precious metals, both for their compara-



tive rarity and their freedom from corrosion, and their extreme beauty. They are both extremely malleable and very readily worked. Unhappily there is little original English work being done in these metals. The more ordinary wares have all life and feeling taken out of them by mechanical finish, an abrasive process being employed to remove every sign of tool-marks. The all important surface is thus obliterated. As to design, fashion oscillates between copies of one past period and another. A comparison of one of these copies with an original will make the distinction between the work of a man paid to do his quickest and one paid to do his best clearer than volumes of description. Indeed, when all is said, a writer can but indicate the logic that underlies the craft, or hint at the relation which subsists between the process, the material, and the finished ware: the distinction between good and bad in art eludes definition; it is not an affair of reason, but of perception.

W. A. S. BENSON.



## VI. STONE AND WOOD CARVING.

The crafts of the stone and wood carver may fairly be taken in review at the same time, although they differ in themselves.

In these days the "sculptor" is far too often a man who would think it a condescension to execute decorative work. From his method of training he has, in fact, lost all knowledge how to produce such work. He understands nothing of design in a wide sense, and being able to model a figure with tolerable success, rests therewith content. The result is, that his work is wanting in sympathy with its surroundings; it does not fall into its place as part of a complete conception.

It was not so when sculpture and what, for want of a better term, we have called "stone and wood carving" were at their prime.

The Greek craftsman could produce both the great figure of the God which stood alone as the central object in the temple, and (working in sympathy



with the architect) the decorative sculpture of less importance which stood around, and without which the beauty of the fabric was incomplete.

So also the Florentines did not think themselves degraded by working at a door, a tomb, with its complete surroundings, the enclosure of a choir, etc.

In the great days of Mediæval Architecture sculpture played a part of equal importance, and the works then produced are not only excellent in themselves, but are thoroughly a part of the building they adorn. How thoroughly unfinished would the west front of the Cathedral at Wells or the portals of the Cathedrals of Amiens and Reims be without their sculpture.

How rarely can we say this of work similarly applied in our modern buildings. The figures are "stood about" like ornaments on the mantel-piece. The architect seems as unable to prepare for them as the sculptor to produce them. We seldom see congruity even between the figure and the pedestal on which it stands.

The want of this extended sympathy leads to another ill result. Wood, stone, and metal, different as



they are, are handled by the craftsman in much the same fashion.

The model in clay seems to stand behind everything. The "artist" produces the model, and the subordinates must work it out in one or another material.

The natural limitations fixed by the different qualities of the materials have not been taken into consideration from the moment the design was first conceived. Marble, stones, some hard, some soft, terra cotta, metals or wood, each demands a difference of treatment. The fibrous nature of wood enables the craftsman to produce work which would fall to pieces at the first blow if executed in stone. The polished and varied surface of marble demands a treatment of surface and section of mouldings which in stone would seem tame and poor. Again, we must not forget that large works in marbles and stones are built up. They are composed of many blocks standing one on the other. With wood it is quite different. Used in thick pieces it splits : good woodwork is framed together, the framing and intermediate panelling lending itself to the richest decoration ; but



anything in the design which suggests stone construction is obviously wrong. In short, wood is fibrous and tenacious, and in planks or slabs ; stone or marble is of close, even texture, and brittle, and in blocks.

The tools and methods of handling them used by the wood carver differ in many respects from those used by the stone or marble worker. One material is scooped and cut out, the other is attacked by a constant repetition of blows, the instrument used being impelled by a mallet.

In the history of Mediæval Art we find that the craft of the stone carver was perfectly understood long before that of his brother craftsman in wood. Whilst the first had all through Europe attained great perfection in the thirteenth century, the second did not reach the same standard till the fifteenth, and with the classic revival it died out. Nothing displays more fully the adaptation of design and decoration to the material than much of the fifteenth century stall work in our English cathedrals. These could only be executed in wood ; the design is suited to that material only ; but when the Italian influence creeps



in the designs adopted are in fact suited to fine stone, marble, or alabaster, and not to wood.

Until the craftsman in stone and wood is more of an architect, and the architect more of a craftsman, we cannot hope for improvement.

SOMERS CLARKE.

## VII. FURNITURE.

The institution of schools of art and design, and the efforts of serials and magazines devoted to artistic matters, have had their proper effect in the creation of a pretty general distaste for the clumsy and inartistic forms which characterized cabinets and furniture generally some years back. Unfortunately for the movement, some manufacturers saw in the demand thus created for better and more artistic shapes their opportunity to produce bad and ill-made copies of good designs, copies which undermined the self-respect of the unfortunate man (frequently a good and sufficient craftsman) whose ill hap it was to be



obliged to make them, and vexed the soul of the equally unfortunate purchaser.

The introduction of machinery for moulding, which left only the fitting and polishing to be done by the craftsman, and which enabled manufacturers to produce two or three cabinets in the time formerly occupied in the making of one, was all against the quality and stability of the work. No good work was ever done in a hurry: the craftsman may be rapid, but his rapidity is the result of very deliberate thought, and not of hurry. Good furniture, however, cannot be made rapidly. All wood, no matter how long it is kept, nor how dry it may be superficially, will always shrink again when cut into.

It follows that the longer the interval between the cutting up of the wood, and its fitting together, the better for the work. In the old times the parts of a cabinet lay about in the workman's benchway for weeks, and even months, and were continually turned over and handled by him while he was engaged on the mouldings and other details. The wood thus became really dry, and no further shrinkage



could take place after it was put together.

A word here about the designing of cabinets.

Modern furniture designers are far too much influenced by considerations of style, and sacrifice a good deal that is valuable in order to conform to certain rules which, though sound enough in their relation to architecture, do not really apply to furniture at all. Much more pleasing, and not necessarily less artistic work would be produced, were designers, and handicraftsmen too, encouraged to allow their imagination more scope, and to get more of their own individuality into their work, instead of being the slaves of styles invented by people who lived under quite different conditions to those now prevailing.

Mouldings as applied to cabinets are nearly always too coarse, and project too much. This applies equally to the carvings, which should always be quite subordinate to the general design and mouldings, and (in its application to surfaces) should be in low relief. This is quite compatible with all necessary vigour as well as refinement. The idea that boldness—viz.,



high projection of parts in carving—has anything to do with vigour is a common one, but is quite erroneous. All the power and vigour which he is capable of putting into anything, the clever carver can put into a piece of ornament which shall not project more than a quarter of an inch from the ground in any part. Indeed, I have known good carvers who did their best work within those limits. Knowledge of line, of the management of planes, and dexterity in the handling of surfaces, are all that he requires. Another common mistake is to suppose that smoothness of surface has anything to do with finish properly so called. If only half the time which is commonly spent in smoothing and polishing carved surfaces was devoted to the more thorough study and development of the various parts of the design, and the correction of the outlines, the surface might very well be left to take care of itself, and the work would be the better for it.

There is not space in this paper to do more than glance at a few other methods in ordinary use for cabinet decoration. Marquetry, inlays of ivory and various other materials,



has always been extensively used, and sometimes with excellent effect. In many old examples the surface of the solid wood was cut away to the pattern, and various other kinds of wood pressed into the lines so sunk. The method more generally adopted now is to insert the pattern into veneer which has been prepared to receive it, and mount the whole on a solid panel or shape with glue.

The besetting sin of the modern designer or maker of marquetry is a tendency to "loud" colour and violent contrasts of both colour and grain. It is common to see as many as a dozen different kinds of wood used in the decoration of a modern cabinet—some of them stained woods, and the colours of no two of them in harmony.

The best work in this kind depends for its effect on a rich, though it may be low tone of colour. It is seldom that more than two or three different kinds of wood are used, but each kind is so carefully selected for the purpose of the design, and is used in so many different ways, that, while the all important "tone" is kept throughout, the variety of surface is almost infinite. For this reason,



though it is not necessary that the designer should actually cut the work himself, it is most essential that he should always be within call of the cutter, and should himself select every piece of wood which is introduced into the design. This kind of work is sometimes shaded with hot sand ; at other times a darker wood is introduced into the pattern for the shadows. The latter is the better way ; the former is the cheaper.

As to the polishing of cabinet work, I have so strong an objection in this connection to the French polisher and all his works and ways, that, notwithstanding the popular prejudice in favour of brilliant surfaces, I would have none of him. Formerly the cabinet-maker was accustomed to polish his own work, sometimes by exposing the finished surfaces to the light for a few weeks in order to darken them, and then applying beeswax with plentiful rubbing. This was the earliest and the best method, but in later times a polish composed of naphtha and shellac was used. The latter polish, though open to many of the objections which may be urged against that now in use, was at least



hard and lasting, which can hardly be said of its modern substitute.

The action of the more reputable cabinet-making firms has been, of late, almost wholly in the direction of better design and construction ; but a still better guarantee of progress in the future of the craft is found in the fact that the craftsman who takes an artistic and intelligent, and not a merely mechanical interest in his work, is now often to be met with. To such men greater individual freedom is alone wanting.

STEPHEN WEBB.

### VIII. STAINED GLASS.

In a collection of works such as those now brought together, a specimen of stained glass must not be judged from the standpoint of the mere archæologist. The art had languished during the seventeenth and eighteenth centuries, and began to lift its head only with the revived study of the architecture of the Middle Ages. To attain archæological correctness was one of the chief aims of the revivalists,



The crude draughtsmanship of the ancient craftsman was imitated, but the result lacked the spirit and charm of the original. Under such conditions the modern worker in stained glass produced things possibly more hideous than the world ever saw before.

Departing altogether from the traditions of the Mediæval school, there has arisen another school which has found its chief exponents at Munich, and has produced transparencies no better than painted blinds.

What, then, it may be asked, are the limiting conditions, imposed upon him by the nature of the material, within which the craftsman must work to produce a satisfactory result?

In the first place, a stained window is not an easel picture. It does not stand within a frame, it is not an object to be looked at by itself, but must play its part in the adornment of the building in which it is placed, being subordinated to the effect the interior is intended to produce as a whole. It is, in fact, but one of many parts that go to *produce a complete result*. A visit to one of our mediæval churches, such as York Minster, Gloucester Cathe-



dral, or Malvern Priory Church, each of which retains much of its ancient glass, and a comparison of the unity of effect there experienced with the internecine struggle exhibited in most buildings furnished by the glass painters of to-day, will surely convince the most indifferent that there is yet much to be learnt.

Secondly. The great difference between coloured glass and painted glass must be kept in view. "*Coloured glass* is obtained by a mixture of metallic oxides whilst in a state of fusion. This colouring pervades the substance of the glass and becomes incorporated with it." It is termed "pot metal." "To *paint* glass the artist uses a plate of translucent glass, and applies the design and colouring with vitrifiable colours. These colours, true enamels, are the product of metallic oxides combined with vitreous compounds called fluxes. Through the medium of these, assisted by a strong heat, the colouring matters are fixed upon the plate of glass."<sup>1</sup>

In the window made of coloured

<sup>1</sup> "Industrial Arts. Historical Sketches," p. 195. Published for the Committee of Council on Education. Chapman and Hall,



glass we have the material itself dyed with the richest tints in its full substance, the different pieces being held together by lead lines, and forming a species of translucent mosaic. Some details are painted and burnt on, but the main effect of the work is obtained by the rich colours of the pot-metal itself contrasted with the pearly tones of the clear glass. In the painted window translucency is nearly lost. Shadows are obtained by loading with enamel colours, and at the best the painted window becomes an indifferent picture badly placed.

In the painted window the lead lines, without which the various pieces of glass can not be held together, are, as far as possible, concealed. In the stained window the craftsman makes them his servant, and uses them as a means of giving additional richness of effect. They form an integral part of the design.

SOMERS CLARKE.



## IX. TABLE GLASS.

Few materials lend themselves more readily to the skill of the craftsman than glass. The fluid or viscous condition of the "metal" as it comes from the "pot," the way in which it is shaped by the breath of the craftsman, and by his skill in making use of centrifugal force, these and many other things too numerous to mention are all manifested in the triumphs of the Venetian glass blower. At the first glance we see that the vessel he has made is of a material once liquid. He takes the fullest advantage of the conditions under which he works, and the result is a beautiful thing which can be produced in but one way.

For many centuries the old methods were followed, but with the power to produce the "metal," or glass of extreme purity and transparency, came the desire to leave the old paths, and produce work in imitation of crystal. The wheel came into play, and cut and engraved glass became general. At first there was nothing but a



genuine advance or variation on the old modes.

The specimens of clear glass made at the end of the seventeenth, and beginning of the eighteenth centuries, are well designed to suit the capabilities of the material. The form given to the liquid metal by the craftsman's skill is still manifest, its delicate transparency accentuated here and there by cutting the surface into small facets, or engraving upon it graceful designs; but as skill increased so taste degraded. The graceful outlines and natural curves of the old workers gave place to distortions of line but too common in all decorative works of the period. A little later and the material was produced in mere lumps, cut and tormented into a thousand surfaces, suggesting that the work was made from the solid, as, in part, it was. This miserable stuff reached its climax in the early years of the present reign.

Since then a great reaction has taken place. For example, the old decanter, a massive lump of misshapen material better suited to the purpose of braining a burglar than



decorating a table, has given place to a light and gracefully formed vessel, covered in many cases with well designed surface engraving, and thoroughly suited both to the uses it is intended to fulfil and the material of which it is made. And not only so, but a distinct variation and development upon the old types has been made. The works produced have not been merely copies, but they have their own character. It is not necessary to describe the craft of the glass blower. It is sufficient to say that he deals with a material which, when it comes to his hands, is a liquid, solidifying rapidly on exposure to the air; that there is hardly a limit to the delicacy of the film that can be made; and, in addition to using a material of one colour, different colours can be laid one over the other, the outer ones being afterwards cut through by the wheel, leaving a pattern in one colour on a ground of another.

There has developed itself of late an unfortunate tendency to stray from the path of improvement,<sup>1</sup> but a

<sup>1</sup> Novelty rather than improvement is the rock on which our craftsmen are but too often wrecked.



due consideration on the part both of the purchaser and of the craftsman of how the material should be used will result, it may be hoped, in farther advances on the right road.

SOMERS CLARKE.

## X. PRINTING.

Printing, in the only sense with which we are at present concerned, differs from most if not from all the arts and crafts represented in the Exhibition in being comparatively modern. For although the Chinese took impressions from wood blocks engraved in relief for centuries before the wood-cutters of the Netherlands, by a similar process, produced the block books, which were the immediate predecessors of the true printed book, the invention of moveable metal letters in the middle of the fifteenth century may justly be considered as the invention of the art of printing. And it is worth mention in passing, that as an example of fine typography, the earliest printed book, the Gutenberg Bible of 1450, has never been sur-



passed. Printing, then, for our purpose, may be considered as the art of making books by means of moveable types. Now, as all books not primarily intended as picture-books consist principally of types composed to form letterpress, it is of the first importance that the letter used should be fine in form; especially, as no more time is occupied, or cost incurred, in casting, setting, or printing beautiful letters, than in the same operations with ugly ones. So we find the fifteenth and early sixteenth century printers, who were generally their own type-founders, gave great attention to the forms of their types. The designers of the letters used in the earliest books were probably the scribes whose manuscripts the fifteenth century printed books so much resemble. Aldus of Venice employed Francesco Francia of Bologna, goldsmith and painter, to cut the punches for his celebrated italic letter. Froben, the great Basle printer, got Holbein to design ornaments for his press, and it is not unreasonable to suppose that the painter may have drawn the models for the noble Roman types we find in Froben's books. With the decadence in hand-



writing which became marked in the sixteenth century, a change corresponding took place in the types ; the designers, no longer having beautiful writing as a model and reference, introduced variations arbitrarily. The types of the Elzevirs are regular and neat, and in this respect modern, but they altogether lack the spirit and originality that distinguish the early Roman founts of Italy and Germany, Gothic characteristics inherited from their mediæval predecessors. In the seventeenth century type-founding began to be carried on as a craft apart from that of the printer, and although in this and in the succeeding century many attempts were made to improve the "face" (as the printing surface of type is called), such examples as a rule reflect only too clearly the growing debasement of the crafts of design. Notable among these attempts were the founts cut by William Caslon, who started in business in London as a letter-founder in 1720, taking for his models the Elzevir types. [The last sentence is set in a type of Caslon's.] From this time until the end of the century he and his successors turned out many founts relatively admirable. But at



the end of the eighteenth century a revolution was made, and the founders entirely abandoned the traditional forms of their predecessors, and evolved the tasteless letters with which nearly all the books published during the first sixty years of the present century are printed, and which are still almost universally used for newspapers and for Government publications. Particularly objectionable forms are in every day use in all continental countries requiring Roman letter. [The last two sentences are set in a type of this character.]

In 1844 the Chiswick Press printed for Messrs. Longmans "The Diary of Lady Willoughby," and revived for this purpose one of Caslon's founts. This was an important step in the right direction, and its success induced Messrs. Miller and Richard of Edinburgh to engrave a series of "old style" founts, with one of which this catalogue is printed. Most other typefounders now cast similar type, and without doubt if their customers, the printers, demanded it, they would expend some of the energy and talent, which now go to cutting Japanese-American and sham seventeenth cen-



tury monstrosities, in endeavouring to produce once more the restrained and beautiful forms of the early printers, until the day when the current hand-writing may be elegant enough to be again used as a model for the type-punch engraver.

Next in importance to the type are the ornaments, initial letters, and other decorations which can be printed along with it. These, it is obvious, should always be designed and engraved so as to harmonize with the printed page regarded as a whole. Hence illustrations drawn only with reference to purely pictorial effects are entirely out of place in a book, that is, if we desire seriously to make it beautiful.

EMERY WALKER.

## XI. BOOKBINDING.

Modern Bookbinding dates from the application of printing to literature, and in essentials has remained unchanged to the present day, though in those outward characteristics, which appeal to the touch and to the eye,



and constitute Binding in an artistic sense, it has gone through many changes for better and for worse, which, in the opinion of the writer, have resulted, in the main, in the exaggeration of technical skill and in the death of artistic fancy.

The first operation of the modern binder is to fold or re-fold the printed sheet into a section, and to gather the sections, numbered or lettered at the foot, in their proper order into a volume.

The sections are then taken, one by one, placed face downwards in a frame, and sewn through the back by a continuous thread running backwards and forwards along the backs of the sections to upright strings fastened at regular intervals in the sewing frame.

This process unites the sections to one another in series one after the other, and permits the perusal of the book by the simple turning of leaf after leaf upon the hinge formed by the thread and the back of the section.

A volume, or series of sections, so treated, the ends of the string being properly secured, is essentially



“bound”; all that is subsequently done is done for the protection or for the decoration of the volume or of its cover.

The sides of a volume are protected by millboards, called shortly “boards.” The boards themselves and the back are protected by a cover of leather, vellum, silk, linen, or paper, wholly or in part. The edges of the volume are protected by the projection of the boards beyond them at top, bottom, and fore-edge, and usually by being cut smooth and gilt.

A volume so bound and protected may be decorated by tooling or otherwise upon all the exposed surfaces—upon the edges, the sides, and the back—and may be designated by lettering upon the back or the sides.

The degree in which a bound book is protected and decorated will determine the class to which the binding will belong.

(1) In *cloth binding* the cover, called a “case,” is made apart from the book, and is attached as a whole after the book is sewn.

(2) In *half binding* the cover is built up for and on each individual book, but the boards of which it is composed



are only partly covered with the leather or other material which covers the back.

(3) In *whole binding* the boards are wholly covered with leather or other durable material, which in half binding covers only a portion of them.

(4) In *extra binding* whole binding is advanced a stage higher by decoration. Of course in the various stages the details vary commensurately with the stage itself, being more or less elaborate as the stage is higher or lower in the scale.

The process of *extra binding* set out in more detail is as follows:—

(1) First the sections are folded or refolded.

(2) Then, “end-papers”—sections of plain paper added at the beginning and end of the volume to protect the first and last, the most exposed, sections of printed matter constituting the volume proper—having been prepared and added, the sections are beaten, or rolled, or pressed, to make them “solid.”

The end-papers are usually added at a later stage, and are pasted on, and not sewn, but, in the opinion of the writer, it is better to add them at



this stage, and to sew them and not to paste them.

(3) Then the sections are sewn as already described.

(4) When sewn the volume passes into the hands of the "forwarder," who

(5) "Makes" the back, beating it round, if the back is to be round, and "backing" it, or making it fan out from the centre to right and left and project at the edges to form a kind of ridge to receive and to protect the edges of the boards which form the sides of the cover.

(6) The back having been made, the "boards" (made of millboard, and originally of wood) for the protection of the sides are made and cut to shape, and attached by lacing into them the ends of the strings upon which the book has been sewn.

(7) The boards having been attached, the edges of the book are now cut smooth and even at the top, bottom, and fore-edge, the edges of the boards being used as guides for the purpose. In some cases the order is reversed, and the edges are first cut and then the boards.

(8) The edges may now be coloured and gilt, and if it is proposed to "gauf-



fer" or to decorate them with tooling, they are so treated at this stage.

(9) The head-band is next worked on at head and tail, and the back lined with paper or leather or other material to keep the head-band in its place and to strengthen the back itself.

The book is now ready to be covered.

(10) If the book is covered with leather, the leather is carefully pared all round the edges and along the line of the back, to make the edges sharp and the joints free.

(11) The book having been covered, the depression on the inside of the boards caused by the overlap of the leather is filled in with paper, so that the entire inner surface may be smooth and even, and ready to receive the first and last leaves of the end-papers, which finally are cut to shape and pasted down, leaving the borders only uncovered.

Sometimes, however, the first and last leaves of the "end-papers" are of silk, and the "joint" of leather, in which case, of course, the end-papers are not pasted down, but the insides of the boards are independently treated, and are covered, sometimes with leather, sometimes with silk or other material.



The book is now "forwarded," and passes into the hands of the "finisher" to be tooled or decorated, or "finished" as it is called.

The decoration in gold on the surface of leather is wrought out, bit by bit, by means of small brass stamps called "tools."

The steps of the process are shortly as follows :—

(12) The pattern having been settled and worked out on paper, it is "transferred" to, or marked out on, the various surfaces to which it is to be applied.

Each surface is then prepared in succession, and, if large, bit by bit, to receive the gold.

(13) First the leather is washed with water or with vinegar.

(14) Then the pattern is pencilled over with "glair" (white of egg beaten up and drained off), or the surface is wholly washed with it.

(15) Next it is smeared lightly with grease or oil.

(16) And, finally, the gold (gold leaf) is applied by a pad of cotton wool, or a flat thin brush called a "tip."

(17) The pattern, visible through the gold, is now reimpresed or worked



with the tools heated to about the temperature of boiling water, and the unimpressed or waste gold is removed by an oiled rag, leaving the pattern in gold and the rest of the leather clear.

These several operations are, in England, usually distributed among five classes of persons.

(1) The *superintendent* or person responsible for the whole work.

(2) The *sewer*, usually a woman, who folds, sews, and makes the headbands.

(3) The *book-edge gilder*, who gilds the edges. Usually a craft apart.

(4) The *forwarder*, who performs all the other operations leading up to the finishing.

(5) The *finisher*, who decorates and letters the volume after it is forwarded.

In Paris the work is still further distributed, a special workman (*couvreur*) being employed to prepare the leather for covering and to cover.

In the opinion of the writer the work, as a craft of Beauty, suffers, as do the workmen, from the allocation of different operations to different workmen. The work should



be conceived of as one, and be wholly executed by one person, or at most by two, and especially should there be no distinction between "finisher" and "forwarder," between "executant" and "artist."

The following technical names may serve to call attention to the principal features of a bound book.

(1) *The back*, the posterior edge of the volume upon which at the present time the title is usually placed. Formerly it was placed on the fore-edge or side.

The back may be (*a*) convex or concave or flat; (*b*) marked horizontally with bands, or smooth from head to tail; (*c*) tight, the leather or other covering adhering to the back itself, or hollow, the leather or other covering not so adhering; and (*d*) stiff or flexible.

(2) *Edges*, the three other edges of the book,—the top, the bottom, and the fore-edge.

(3) *Bands*, the cords upon which the book is sewn, and which, if not "let in" or imbedded in the back, appear on it as parallel ridges. The ridges are, however, usually artificial, the real



bands being "let in" to facilitate the sewing, and their places supplied by thin slips of leather cut to resemble them and glued on the back. This process also enables the forwarder to give great sharpness and finish to this part of his work, if he think it worth while.

(4) *Between-bands*, the space between the bands.

(5) *Head and tail*, the top and bottom of the back.

(6) The *head-band* and *head-cap*, the fillet of silk worked in buttonhole stitch at the head and tail, and the cap or cover of leather over it. The head-band had its origin probably in the desire to strengthen the back and to resist the strain when a book is pulled by head or tail from the shelf.

(7) *Boards*, the sides of the cover, stiff or limp, thick or thin, in all degrees.

(8) *Squares*, the projection of the boards beyond the edges of the book. These may be shallow or deep in all degrees, limited only by the purpose they have to fulfil and the danger they will themselves be exposed to if too deep.

(9) *Borders*, the overlaps of leather on the insides of the boards.



(10) *Proof*, the rough edges of leaves left uncut in cutting the edges to show where the original margin was, and to prove that the cutting has not been too severe.

The life of bookbinding is in the dainty mutation of its mutable elements—back, bands, boards, squares, decoration. These elements admit of almost endless variation, singly and in combination, in kind and in degree. In fact, however, they are now almost always uniformly treated or worked up to one type or set of types. This is the death of bookbinding as a craft of beauty.

The finish, moreover, or execution, has outrun invention, and is the great characteristic of modern bookbinding. This again, the inversion of the due order, is, in the opinion of the writer, but as the carving on the tomb of a dead art, and itself dead.

A well-bound beautiful book is neither of one type, nor finished so that its highest praise is that “had it been made by a machine it could not have been made better.” It is individual ; it is instinct with the hand of



him who made it ; it is pleasant to feel, to handle, and to see ; it is the original work of an original mind working in freedom simultaneously with hand and heart and brain to produce a thing of use, which all time shall agree ever more and more also to call "a thing of beauty."

T. J. COBDEN-SANDERSON.



# CATALOGUE



## NOTES.

It must be understood that the copyright of all designs in this Exhibition is reserved, and sketching is not allowed without written permission.

Where the exhibitor of a work is also the designer and executant the name is not repeated.

The utmost pains have been taken to make the Catalogue correspond to the intentions of the Society, and, if any Artist or Craftsman is omitted where he ought to be mentioned, the Society hopes he will bear in mind the difficulty of a first attempt, and excuse it.

The Society does not undertake the sale of any work, but prices may be obtained from the Secretary at the table, who will also put intending purchasers in communication with the artists.

The Exhibition is open, Sundays excepted, from 10 a.m. to 7 p.m. Admission 1s. On and after Saturday, the 10th Nov., with the exception (1) of Tuesday night, the 13th, and (2) of Thursday (Lecture) nights, the Exhibition will be open to the public, at the reduced price of 6d., on the evenings of week-days from 7 p.m. to 10 p.m. On Sunday, the 4th Nov., and Sunday, the 18th Nov., the Exhibition will be open, free (by ticket) to the public, from 3 p.m. to 9 p.m. Tickets to be had of Mark H. Judge, Esq., Hon. Sec. Sunday Society, 8, Park Place Villas, W., or at the Gallery.

The Exhibition closes finally on December 1st.



## WEST GALLERY.

C. F. A. VOYSEY.

1. Design for Printed Curtain: to be printed on silk, cotton, or wool.
2. Design for Cretonne: to be printed on cotton or silk.
3. Design for Cretonne or Printed Silk: to be printed on silk, cotton, or wool.

E. A. HOLMES.

4. Frame of Lace. Pillow lace with raised work on both sides, and Dresden point.

UNA TAYLOR.

5. Frame of Embroidery: in silk.

RIGBY AND RIGBY.

6. Design for Paper-hanging.

J. D. SEDDING.

7. Design for a Table Cover, &c.



MARY A. SMITH.

8. Embroidery in Needlework on Langdale Linen.

DORA STEWART.

9. Design for wall paper.

ANNIE NEWBOLD.

10. Design for wall paper.

MRS. ALDAM HEATON.

11. Screen Panel: embroidered on cloth in "tram" silk: the ground being embroidered as well as the design.

Designed by JOHN ALDAM HEATON.

FANNY CARR.

12. Table Cover, in silk on plush.

MRS. HOLIDAY.

13. Silk Portière: in darning work.

Designed and executed by HENRY and CATHERINE HOLIDAY.

DORA STEWART.

14. Design for Wall Paper.

CLEMENT HEATON.

15. Embossed Leather.



MRS. ALDAM HEATON.

16. Screen Panel : embroidered on cloth in "tram" silk : the ground being embroidered as well as the design.

Designed by JOHN ALDAM HEATON.

W. DE MORGAN.

17. Decorative Panel in Tiles.

Painted for the Princess de Scey Montbéliard, for wall of conservatory  
Designed by W. DE MORGAN.

A. M. LUCAS.

18. Tapestry Work in silk.

Design adapted from old Italian work.

Executed by A. M. LUCAS.

UNA TAYLOR.

19. Embroidered Panel : on silk.

Designed by E. H. STEPHENS.

Executed by UNA TAYLOR.

19a. Chalice Veil.

MRS. CRANE.

20. Frieze for mantel valance :  
worked in cotton on black merino.

Designed by WALTER CRANE.

Executed by MRS. CRANE.



## MARY BUCKLE.

21. Satin Panel: peacock's feather embroidered in floss silk.

## MRS. ERNEST HART.

21 a. Miniature Frames with silk embroidered panels.

Designed by UNA TAYLOR.

Executed by EMPLOYÉS OF THE  
DONEGAL INDUSTRIAL FUND.

## MRS. M. MACARTNEY.

22. Needlework panel in crewels after A. Durer.

## HEYWOOD SUMNER.

23. Panels for door of corner cupboard.

24. Panel: "St. George and the Dragon."

Both panels incised by C. H. WATTON.

## HERBERT COLE.

25. Border: in silk embroidery.

## MARGARET ASHWORTH.

26. Covering for a Grand piano: in twilled linen. The design outlined in crewel stitch: the ground work darned in silk.



Design copied from an ancient piece of German tapestry.

Executed by MARGARET ASHWORTH.

MRS. CRANE.

27. Cabinet: in ebonized wood, with needlework panels.

Designed by WALTER CRANE.

Executed by MARY FRANCES CRANE.

Cabinet work by C. HUNT and C. LUMLEY.

MRS. AGLAIA CORONIO.

27 a. Screen: mother-of-pearl with silk embroidery.

27 b. Box: mother-of-pearl with embroidery.

CALLIOPE CORONIO.

27 c. Paper-case and blotter: in pearl and wood, hand-painted.

MRS. CRANE.

28. Band for waist: on cloth and in cotton.

Designed by WALTER CRANE.

29 & 30. Hanging memoranda



pockets : worked in wool and crewels on canvas.

Designed by WALTER CRANE.

J. ELLIOTT.

31. Design for a Frieze.

ANDREW B. DONALDSON.

32. Panel : in oil-colour, two tints, for a nursery cupboard.

33. Panel for a Room (representing a view of Groningen) : in oil-colour tints of reddish brown.

MRS. R. BATEMAN.

33 a. Panel : in silk on linen.

Designed by ROBERT BATEMAN.

Worked by MRS. R. BATEMAN.

W. A. S. BENSON.

34. Arcaded screen : carved wood.

Designed by W. A. S. BENSON.

Executed by J. McVEIGH.

35 & 36. Pair of finger plates : in copper repoussé.

Designed by HEYWOOD SUMNER.

Executed by J. MURTHWAITE,  
Eyot Metal Works,



MRS. ERNEST HART.

36 a. Appliqué work in "Kells" coloured linens.

Design after Persian work.

Executed by A CLASS OF IRISH GIRLS.

JOHN ALDAM HEATON.

37. Patent Axminster carpet : wool pile. A careful reproduction of old Persian work.

Executed by TEMPLETON AND CO.

38. Chimney - piece in American walnut: frieze painted on mahogany.

Designed by J. ALDAM HEATON.

The frieze executed by EDWARD INGRAM TAYLOR.

The grate by LONGDEN AND CO., and the tiles by F. GARRARD.

39. Axminster carpet, wool pile : a "surround" for a billiard table. A careful reproduction of old Persian work.

Executed by TEMPLETON AND CO.

40. Wall paper : stencilled in transparent oil-colour on a ground of transparent water-colour.

41. Decorative panel : raised in gesso (gilt and partly painted), on a panel of stained and polished wood.



JOHN ALDAM HEATON—*continued.*

Design adapted by J. ALDAM HEATON.

Painted by J. ALDAM HEATON.

The gesso work by W. B. CHAMPION.

42. Marqueterie panel for a Cabinet.

43. Marqueterie panel for Cabinet: inlaid in dyed, stained and burnt wood, and mother-of-pearl.

Designed by J. ALDAM HEATON.

Executed by E. WILLIAMS.

44. Mirror frame: embroidered on cloth in "tram" silk: the ground being embroidered as well as the design.

Designed by JOHN ALDAM HEATON.

Executed by MRS. ALDAM HEATON.

45. Marqueterie: frieze and panels of a cabinet: inlaid in dyed, stained, and burnt wood.

Designed by J. ALDAM HEATON.

Executed by E. WILLIAMS.

46. Wall paper: stencilled in transparent oil-colour on a ground of transparent water-colour.

47. Marqueterie panel: unfinished: not engraved, shaded, or polished.



JOHN ALDAM HEATON—*continued.*

48. Decorative panel : raised in gesso (gilt and partly painted) on a panel of stained and polished wood.

Designed and painted by J. ALDAM HEATON.

The gesso work by W. B. CHAMPION.

49. Leaf of a folding screen : painted in oils on silvered and lacquered sheepskin.

Designed by J. ALDAM HEATON.

Executed by ELLEN STEADMAN.

MORRIS AND CO.

50. Inlaid mahogany cabinet.

Designed by G. JACK.

Executed by H. SIDWELL and W. THATCHER.

50 a. Cotton velvets : block printed.

Designed by WILLIAM MORRIS.

Executed by MORRIS AND CO.

50 b. Hammersmith carpet : wool, hand-made.

Designed by WILLIAM MORRIS.

Executed by MORRIS AND CO.

50 c. "Arras" tapestry : woven in the high warp loom.



MORRIS AND CO.—*continued.*

Designed by PHILIP WEBB, H. DEARLE, and WILLIAM MORRIS.

Executed by CHARLES KNIGHT and JOHN SLEATH.

50 d. Eight specimens of silk damask: hand-woven.

Designed by WILLIAM MORRIS.

Executed by MORRIS AND CO.

50 e. Screen: Tulip and Pomegranate embroidered with floss silk.

Designed and executed by MAY MORRIS.

50 f. "Arras" tapestry: "St. Cecilia": woven in the high warp loom.

Figure after E. BURNE-JONES, A.R.A., background designed by H. DEARLE.

Executed by JOHN SLEATH.

50 g. Inlaid mahogany sideboard.

Designed by G. JACK.

Executed by H. SIDWELL and W. THATCHER.

50 h. "Arras" tapestry: "The Woodpecker": woven in the high warp loom.

Designed by WILLIAM MORRIS.

Executed by CHARLES KNIGHT and JOHN SLEATH.



F. GARRARD.

51. Tiles for walls, hearths, etc.:  
in buff clay, coloured with transparent  
glazes and opaque enamels.

HEATON'S CLOISONNÉ  
MOSAIC L<sup>D</sup>.

51 a. Decoration for pilaster:  
hand wrought.

Design adapted from Mediæval  
design by CLEMENT HEATON.

THOMAS WARDLE.

52. Specimens of silk and other  
fabrics.

Collection of printed crétonnes,  
cotton velvets, linens, challets, silk  
damasks, silk plushes, and Tussur  
silk plushes.

Ancient and modern designs, printed  
in permanent colours, some of them  
Eastern.

Colouring by THOMAS WARDLE.

LEEK EMBROIDERY SOCIETY.

52 a. A case of Leek embroidery.

Embroideries on Tussur silk,  
worked with the Indian wild silk.  
Designs chiefly Indian.



## WALTER CRANE.

52 b. Frieze in plaster: "Arts and Crafts."

Designed by WALTER CRANE.

Modelled by WALTER CRANE and OSMUND WEEKS.

Cast by OSMUND WEEKS and WILLIAM FLAVETT.

52 c. Frieze panel in plaster: "Peacock and Crane."

Modelled and cast by OSMUND WEEKS.

52 d. Frieze panel in plaster: "Monkey and Dolphin."

Modelled and cast by OSMUND WEEKS.

## JANET A. STUART MACGOUN.

52 e. Design for wall paper or Madras muslin: painted on tracing paper.

## K. M. NUTTER.

52 f. Design for Tempera wall paper for cottage bedroom.

52 g. Design for Tempera wall paper for cottage bedroom.

## J. D. SEDDING.

52 h. Design for the "Westminster" wall paper.



W. DE MORGAN.

53. Chimney-piece, hearth, and tiles.

Chimney-piece designed by HALSEY RICARDO.

Tiles in ship panel designed by W. DE MORGAN : painted by F. PASSENGER.

53 a. Vase.

Designed by W. DE MORGAN.

Thrown by R. HODKIN.

Painted by F. PASSENGER.

FRANK PORTER.

54. Design for a carpet.

F. PATON BROWN.

55. Designs for wall paper.

B. F. GAST.

56. "A Water Frolic:" study of line in two colours for paper or fabric.

CHARLOTTE H. SPIERS.

57. Wall paper.

WM. WOOLLAMS AND CO.

58. Design for wall paper: "Lecco."

Designed by LOUISA AUMONIER.

Executed by WM. WOOLLAMS AND Co.



OWEN W. DAVIS.

59. Ceiling diaper: "Northampton." Raised flock paper, block printed.

Designed by OWEN W. DAVIS.

Executed by WM. WOOLLAMS AND Co.

WM. WOOLLAMS AND CO.

60. Ceiling paper: "Takino."

Designed by G. C. HAITÉ.

Executed by WM. WOOLLAMS AND Co.

JEFFREY AND CO.

61. Wall paper: "The Jacobean": printed by blocks on talc ground.

Designed by J. D. SEDDING.

62. Wall Paper: "The Westminster": printed by blocks in colours and bronze.

Designed by J. D. SEDDING.

63. Embossed leather paper: hand-painted on lacquered metal ground.

Designed by J. D. SEDDING.

64. Embossed leather: hand-painted on lacquered silver.

Designed by J. D. SEDDING.



JEFFREY AND CO.—*continued.*

65. Embossed leather paper :  
“The Golden Age” : hand-painted on  
lacquered metal ground.

Designed by WALTER CRANE.

66. Design for “The Golden  
Age” for embossed leather paper.

Designed by WALTER CRANE.

67. Embossed leather : “The  
Golden Age.” Painted by hand on  
lacquered silver.

Designed by WALTER CRANE.

68. Repoussé plate for “The  
Golden Age.”

Designed by WALTER CRANE.

Executed by THOMAS GODFREY.

69. Wall decoration : “The Wood-  
notes,” printed in coloured flocks  
on flock ground.

“Under the greenwood tree  
Who loves to lie with me,  
And tune his merry note  
Unto the sweet bird’s throat.”

W. SHAKESPEARE,  
*As You Like It.*

Designed by WALTER CRANE.

Printed by ROBERT HITCHCOCK.



JEFFREY AND CO.—*continued.*

70. Leather Portière: "Arbor Vitæ," embossed and hand painted on lacquered silver.

Designed by WALTER CRANE.

71. Wall paper: "The Thistle Scroll," block printed in colours.

Designed by LEWIS F. DAY.

72. Wall paper: "Scroll and Flowers," block printed in colours.

Designed by LEWIS F. DAY.

73. Design for embossed leather paper: "The Arabesque."

Designed by LEWIS F. DAY.

74. Embossed leather: "The Arabesque," hand painted on lacquered silver.

Designed by LEWIS F. DAY.

75. Embossed leather paper: "The Arabesque," hand-painted on lacquered metal ground.

Designed by LEWIS F. DAY.

76. Copper repoussé plate for "The Arabesque."

Designed by LEWIS F. DAY.

Executed by THOMAS GODFREY.

77. Ceiling paper: block-printed in colour.

Designed by LEWIS F. DAY.



JEFFREY AND CO.—*continued.*

78. Wall paper: "Frieze": block-printed in colours.

Designed by LEWIS F. DAY.

79. Wall paper: block-printed in colours.

Designed by LEWIS F. DAY.

80. Drawing for a Ceiling and Frieze in embossed leather paper.

Drawn and designed by G. E. FOX.

81. Embossed Frieze on leather paper: hand-painted.

Designed by G. E. FOX.

82. Design of "Chrysanthemum Frieze."

Designed by W. J. MUCKLEY.

83. Wall paper: The "Chrysanthemum Frieze." Block-printed in colours.

Designed by W. J. MUCKLEY.

The specimens were printed under the direction of METFORD WARNER.

WM. WOOLLAMS AND CO.

85. "Savoy": ceiling paper:  
"Burke": block printed.

Designed by H. W. BEAVEN.

Executed by WM. WOOLLAMS AND Co.



WM. WOOLLAMS AND CO.—*contd.*

86. Wall paper: block printed.

Designed by A. F. BROPHY.

Executed by WM. WOOLLAMS AND Co.

87. "Cattaneo": wall paper: flock on mica ground: block printed.

Designed by C. F. A. VOYSEY.

Executed by WM. WOOLLAMS AND Co.

S. G. MAWSON.

88. Wall paper: "The Woodpecker."

Designed by S. G. MAWSON.

Executed by JEFFREY AND Co.

OWEN W. DAVIS.

89. Dado decoration in paper: "Grosvenor." (Adam's style.) Block printed.

Designed by OWEN W. DAVIS.

Executed by WM. WOOLLAMS AND Co.

GEO. C. HAITÉ.

90. Pomegranate Frieze: design for wall paper. Four colours. Block printed by hand.

Designed by GEO. C. HAITÉ.

Executed by SCOTT AND CUTHBERTSON.



GEO. C. HAITÉ—*continued.*

91. Frieze, "Picotee," in paper-hanging: block printed.

Designed by G. C. HAITÉ.

Executed by WM. WOOLLAMS AND Co.

WM. WOOLLAMS AND CO.

92. Wall paper. "Fig": block printed.

Designed by A. SILVER.

JAMES LATTIMER.

93. Cotton Hanging: printed: "Wheatear in Clover."

Designed by JAMES LATTIMER.

Executed by

WM. WOOLLAMS AND CO.

94. Wall paper: "Savoy": block printed.

Designed by A. F. BROPHY.

Executed by WM. WOOLLAMS AND Co.

95. Wall paper: "Orchid": block printed.

Designed by G. C. HAITÉ.

Executed by WM. WOOLLAMS AND Co.

96. Wall paper: "Siri": block printed.



WM. WOOLLAMS AND CO.—*contd.*

Designed by F. J. WEIDEMANN.

Executed by WM. WOOLLAMS AND CO.

TURNBULL AND STOCKDALE.

97. Reversible and other Cretonnes : roller printed.

Designed by LEWIS F. DAY.

Executed by TURNBULL AND STOCKDALE.

REGINALD T. BLOMFIELD.

98. Gas Lantern: standard in wrought iron and brass.

Designed by REGINALD T. BLOMFIELD.

Executed at the Portland Metal Works.

98. Models of oak capitals: cast in plaster from clay.

Designed by REGINALD T. BLOMFIELD.

Executed by JOSEPH WITCOMBE.

98. Grate: the panel and ornamental detail cast in brass, and worked up by hand, from models prepared by JOSEPH WITCOMBE and REGINALD T. BLOMFIELD.

Executed at the Portland Metal Works.



REGINALD T. BLOMFIELD—*continued.*

98. Models of oak spandrels: cast in plaster from clay.

Designed by REGINALD T. BLOMFIELD.

Executed by JOSEPH WITCOMBE.

98. Drawings: (a) Sketch showing new Staircase at Haileybury for which the Gas Lantern was designed.

(b) Photograph of Doorway at Haileybury, showing carvings.

(c) Photograph of wrought iron Gates at Haileybury.

Designed by REGINALD T. BLOMFIELD.

(d) Full size details of Grate.

(e) Full size details of Lantern.

98. Plaster Cast from clay model of carving for wooden mantel-piece.

Drawn and designed by REGINALD T. BLOMFIELD.

Executed by JOSEPH WITCOMBE.

W. A. S. BENSON.

99. Ash Sideboard.

Designed by W. A. S. BENSON.

Executed by C. ROGERS.

99 a. Pendant Lamp (in brass and copper) for Electric Light.



W. A. S. BENSON—*continued.*

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE.

99 b. Standard Lamp.

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE.

99 c. Pair of Copper Bowls.

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE.

SIDNEY G. MAWSON.

100. Cretonne: 4 colours, "Lily of the Valley."

1 colour, "Globe Thistle."

1 piece of silk.

W. DE MORGAN.

101. Pyramid of tiles.

103. Case of Pottery.

CASE (103 a—123) OF EMBROIDERIES  
AND BOOKBINDINGS.

MRS. ERNEST HART.

103 a, b, c. Embroideries executed  
by EMPLOYÉS OF THE DONEGAL  
INDUSTRIAL FUND.

ROGER DE COVERLY.

104. Blake's Poems, 4 vols.; Milton, 3 vols.; Boccaccio's Decameron; Goethe's Faust: all bound in Calf, different styles.



ROGER DE COVERLY—*continued.*

105. Dante's *Inferno*, small 4to : bound in Morocco, and finished in the style of Grolier.

Forwarded by R. DE COVERLY, and finished by FREDERICK HARVEY.

106. New Testament, 4to : bound in Levant Morocco, and finished after a design by Roger Payne.

Forwarded by R. DE COVERLY, and finished by FREDERICK HARVEY.

107. Milton's *Paradise Lost*, small 4to : Mr. Pickering's reprint, bound in Morocco and finished after a design (Early Italian binding) in the possession of the late Mr. Pickering, Piccadilly.

Executed by R. DE COVERLY and the late JOHN BARRINGTON.

108. Xavier de Maistre, 3 vols. : bound in Morocco (Jansenist). Fanshawe's *Poems* : bound in Morocco extra. Rossetti's *Works*, vol. ii. : bound in pigskin.

Designed by R. DE COVERLY.

Forwarded by R. DE COVERLY, finished by FREDERICK HARVEY and the late JOHN BARRINGTON.



LORENZO DE COVERLY.

109. Stevenson's Inland Voyage:  
bound in Morocco.

J. MOYR SMITH.

110. Cloth case for bookbinding.  
Designed by J. MOYR SMITH.  
Executed by

CHRISTOPHER W. WHALL.

111. Rush-plaiting design applied  
to leather cases for bookbinding.

Designed by CHRISTOPHER W.  
WHALL.

Blocks cut by STRAKER AND CO.

Cases covered by STEVENSON AND  
Co.

LEWIS F. DAY.

112. Case for binding: cloth gilt.

Designed by LEWIS F. DAY.

Executed by MATTHEW BELL.

113. Case for binding: cloth gilt.

Designed by LEWIS F. DAY.

Executed by BURN AND CO.

JAMES BURN AND CO.

114. Cover or case for book:  
cloth, decorated in gold.

Designed by the late DANTE  
GABRIEL ROSSETTI.



JAMES BURN AND CO.—*continued.*

115. Cover or case for book :  
cloth, decorated in gold.

Designed by PHILIP WEBB.

116. Cover or case for book :  
cloth, decorated in gold.

Designed by MRS. ORRINSMITH.

EDWARD WATSON.

117. Five Specimens of book-  
binding in hand-coloured calf: an-  
tique style and finish.

Designed by EDWARD WATSON.

Finished by GEORGE AYLING.

ROBERT RIVIERE AND SON.

118. Bookbinding : in morocco  
leather : hand tooled. (Marriage of  
Cupid and Psyche. 1 vol.)

Design original.

Forwarded and covered by C. PER-  
CIVAL.

Finished by R. CORSTORPHIN.

119. Bookbinding : in morocco  
leather : hand tooled. (Marriage of  
Cupid and Psyche. 1 vol.)

Design original.

Forwarded and covered by C. PER-  
CIVAL.

Finished by R. CORSTORPHIN.



RIVIERE AND SON—*continued.*

120. Bookbinding : in morocco leather : hand tooled. (Marriage of Cupid and Psyche. 1 vol.)

Design original.

Forwarded and covered by C. PERCIVAL.

Finished by R. LEIGHTON.

## GEORGE COFFEY.

121. "Congal," by Sir Samuel Ferguson.

122. "Poems," by Sir Samuel Ferguson.

123. "Parables of our Lord." Pictures by Sir J. E. Millais, R.A.

All bound in calf by JAMES SHERWIN. Sewn by MARY ANNE O'HARA; Designs adapted from Early Irish and embossed by G. COFFEY.

## CENTURY GUILD OF ARTISTS.

124. Hangings.

Designed by H. P. HORNE.

125. Brass lamp.

Designed by A. H. MACKMURDO.

Brass work executed by G. ES-LING : and the silhouettes by SETHAM ALLEN.



CENTURY GUILD—*continued.*

126. Paper and frieze for Music-room.

Designed by HERBERT P. HORNE.  
Executed by JEFFREY AND CO.

127. Embroidered screen.

Designed by A. H. MACKMURDO.  
Executed by WILKINSON AND  
SONS.

128. Century Guild Cottage Piano.

Designed by A. H. MACKMURDO.  
Executed by WILKINSON AND  
SONS.

129. Copper Panel for Sconce.

Designed and executed by KEL-  
LOCK BROWN.

130. Brass Sconce.

Designed by A. H. MACKMURDO.  
Executed by G. ESLING.

131. Copper Sconce.

Designed and executed by KEL-  
LOCK BROWN.

132. Pair of brass candlesticks.

Designed by A. H. MACKMURDO.  
Executed by G. ESLING.

133. Silhouette : suggestion for a  
design for decoration of a frieze or  
panel : cut in copper.



CENTURY GUILD—*continued.*

Designed and executed by SMETHAM ALLEN.

134. Silhouette: suggestion for a design for decoration of a frieze or panel: cut in brass.

Designed and executed by SMETHAM ALLEN.

135. Silhouette for screens, shades, and inlaying: cut in paper.

Designed and executed by SMETHAM ALLEN.

136. Silhouette for silver or ivory: cut in paper.

Designed and executed by SMETHAM ALLEN.

137 & 138. Silhouette for metal frieze, or for inlaying in panels: cut in metal. They are imbedded in coloured cement, or laid over a metal ground.

Designed and executed by SMETHAM ALLEN.

139. Cabinet: for canopy as shown in drawing.

Designed by A. H. MACKMURDO.

Cabinet work by POCOCK: Painting by SELWYN IMAGE.

140. Bust: in Terra cotta.



CENTURY GUILD—*continued.*

141. Rug.

Designed by A. H. MACKMURDO.

Executed by WILKINSON AND  
SONS.

142. Stencilling in Oil on Water-  
colour ground.

The objects, top and bottom, left  
intentionally incomplete.

Designed by J. ALDAM HEATON.

Executed by ALFRED WHITE.

DECORATIVE NEEDLEWORK  
SOCIETY.

143. Case containing Needlework.

143 a. Portière embroidered in silk.

143 b. Wall panel.

Designed by MARY GEMMELL.

T. J. COBDEN-SANDERSON.

144. Case containing Specimens  
of Bookbinding in Morocco, wholly  
worked and tooled by hand:

(a) "The Prelude. 1850."

Lent by MISS RAVEN.

(b) "Memoir of Daniel Macmillan.  
1882."

Lent by F. MACMILLAN, ESQ.

(c) "British Birds. Bewick.  
1809."

Lent by MRS. HENRY HOLIDAY.



T. J. COBDEN-SANDERSON—*continued.*

(d) "Utopia. 1869."

(e) "The Life and Death of Jason. 1882."

(f) "Love is Enough. 1873."

Lent by F. S. ELLIS, ESQ.

(g) "Homeri Ilias. 1881."

(h) "Endymion. 1818."

Lent by F. S. ELLIS, ESQ.

(i) "Les Enfants. Paris."

Lent by the HON. MRS. STANLEY.

(k) "Sibylline Leaves. 1817."

(l) "The Defence of Guenevere. 1858."

(m) "Keats. 1884."

Lent by the COUNTESS DE GREY.

(n) "Macbeth, Hamlet, King Lear. 1883."

(o) "Unto this Last. 1884."

(p) "Romeo and Juliet, Hamlet."

Lent by MRS. MACKAIL.

(q) "The Gospels according to Matthew, Mark, and Luke. 1885."

(r) "The Two Paths. 18 ."

Lent by G. A. CRAWLEY, ESQ.

(s) "The Germ. 1850."

Lent by MRS. HENRY HOLIDAY.



T. J. COBDEN-SANDERSON—*continued.*

(t) “The Revolt of Islam. 1818.”

Sewn by ANNIE COBDEN-SANDERSON.

Edges gilt by J. GWYNN.

Designed, forwarded, gaufered and finished by T. J. COBDEN-SANDERSON.

MAY MORRIS.

145. Silk embroidered cover for “Love is Enough.”

Designed and embroidered by MAY MORRIS.

WILLIAM MORRIS.

146. Case of Illuminated MSS.

Lent by MRS. BURNE-JONES.

147. “The Story of the Dwellers in Eyr.”

148. Leaves of “Odes of Horace.”

The heads in the angles of the first page designed by E. BURNE-JONES.

149. “Rubaiyát of Omar Kháy-yám.”

150. “A Book of Verses.”

Picture painted by C. F. MURRAY.

Coloured letters by GEO. WARDLE.

The rest of the ornament and the writing and the verses by WILLIAM MORRIS.



## NORTH GALLERY.

### WALTER CRANE.

152. Tesserated Cartoon for mosaic frieze panel: repeat of two designs. Water-colour on tracing cloth.

153. Cartoon for a nursery wall paper: in water-colour on cartoon paper, representing "The House that Jack Built."

154. Tesserated Cartoon for mosaic frieze: water-colour on tracing cloth.

155. Tesserated design for mosaic frieze: water-colour on tracing cloth.

### HEYWOOD SUMNER.

156. Drawings explaining sgraffito decoration.

157 & 158. Symbols in polychrome sgraffito: specimens of the sgraffito decoration of Llanvair Kilgeddin Church, Abergavenny.



HEYWOOD SUMNER—*continued.*

Designed and cut by HEYWOOD SUMNER.

Plastered by JAS. WILLIAMS.

159. Drawings explaining sgraffito decoration.

160. Cartoon design for sgraffito decoration of Llanvair Kilgeddin Church, Abergavenny. Subject, "O ye mountains and hills."

161. Cartoon design for sgraffito decoration of Llanvair Kilgeddin Church, Abergavenny. Subject, "O ye winds."

162. Photographs explaining the sgraffito decoration of Llanvair Kilgeddin Church.

HENRY HOLIDAY.

163 & 164. Cartoons for stained glass for the Cavendish Memorial.

165. Plaster bas-relief: "Jacob's Ladder."

166, a & b. Designs for glass: chalk drawing: Angels from "Jacob's Ladder."

167 & 168. Cartoons for glass, for the Cavendish Memorial.



FREDERICK J. SHIELDS.

169. Design for portion of the stained glass for the Duke of Westminster's Chapel at Eaton Hall, Cheshire.

E. BURNE-JONES.

170. Design for windows.

"David's Exhortation to Solomon concerning the building of the Temple."

SELWYN IMAGE.

170 a. Crayon design for one of the lights of the Parish Church, Morthoe, North Devon: "Raphael."

170 b. Crayon design for glass window: "Michael."

HENRY HOLIDAY.

170 c. Design for glass: chalk drawing: "Music and Painting."

N. H. WESTLAKE.

171. Cartoon for a painting in the Chapel of Glossop Hall.

"Magnificat anima mea."

E. BURNE-JONES.

172. Cartoon for figure of S. Michael.



E. BURNE-JONES—*continued.*

173. Cartoon for window at S. Philip's Church, Birmingham: "The Nativity."

174. Cartoon for part of a mosaic executed at Murano for the Apse of the American Church of S. Paul, Rome.

175. Design for mosaic.  
"The Nativity."

176. Small photograph of the complete Apse.

177. Design for mosaic.  
"The Tree of Life."

178. A coloured sketch of the cartoon: "The Circle of Angels."

179. Design for mosaic.  
"The Annunciation."

180. Photographs of figures.

Uriel with the Sun.

Michael.

Gabriel.

Chemuel with a Chalice.

Zophiel with the Moon.

181. Cartoon for window: "The Crucifixion."

Companion picture to No. 173.



E. BURNE-JONES—*continued.*

182. Cartoon for figure of S. Gabriel.

HENRY HOLIDAY.

183, 184, 185, 185 a, 185 b, 185 c, 185 d, 185 e. Designs for stained glass.

E. I. TAYLOR.

186. Cartoon for stained glass.

CHRISTOPHER W. WHALL.

187. Four cartoons for stained glass.

HEYWOOD SUMNER.

187 a. Roundel in gesso for a screen in a church at Newcastle: silvered and tinted with lacquers.

Designed and lacquered by H. SUMNER: modelled by HEYWOOD SUMNER and OSMUND WEEKS.

WALTER CRANE.

187 b. "Fox and Crane." Frieze panel in fibrous plaster, silvered and tinted with lacquers.

Designed and coloured by WALTER CRANE: modelled and cast by OSMUND WEEKS.



WALTER CRANE—*continued.*

187 c. Lunette in fibrous plaster toned with lacquer: "The Lion in Love."

Designed by WALTER CRANE: modelled and cast by OSMUND WEEKS.

LEWIS F. DAY.

188. Signs of the Zodiac: panels painted on oak.

Designed and executed by LEWIS F. DAY and GEORGE MCCULLOCH.

The actual drawing of the figure in other designs by the same Exhibitor is equally due to GEORGE MCCULLOCH.

FREDERICK J. SHIELDS.

189. Design for stained glass.  
"Gather ye together first the tares."

CENTURY GUILD OF  
ARTISTS.

190. "Haymaker": Man with hay-pike: In plaster, for stone or terra cotta.

Designed and executed by B. CRESWICK.



## WALTER CRANE.

190 a. Frieze panel in fibrous plaster: "The North Wind, the Sun, and the Traveller."

Designed and coloured with lacquers by WALTER CRANE: modelled and cast by OSMUND WEEKS.

## HEYWOOD SUMNER.

190 b. Roundel in gesso for a screen in a church at Newcastle: silvered and tinted with lacquers.

Designed and coloured by HEYWOOD SUMNER: modelled by HEYWOOD SUMNER and OSMUND WEEKS.

CENTURY GUILD OF  
ARTISTS.

191. "A True Workman and Grinder": cast in plaster, for stone or terra cotta.

Designed and executed by B. CRESWICK.

192. Design for wood carving: marine subject.

Designed and executed by B. CRESWICK.

193 a. "The Village Smith":  
"Under a spreading chestnut tree."  
Plaster cast, for bronze.



CENTURY GUILD—*continued.*

Designed and executed by B. CRESWICK.

193 b. "The Village Smith":  
"He goes on Sunday to the church."  
Plaster cast, for bronze.

Designed and executed by B. CRESWICK.

193 c. "The Village Smith":  
"The children coming home from  
school  
Look in at the open door."  
Plaster cast, for bronze.

Designed and executed by B. CRESWICK.

WALTER CRANE.

194 & 195. Set of six sketches in  
colour,  $1\frac{1}{2}$  in. scale, for a painted  
frieze illustrating the story of "The  
Skeleton in Armour" of Longfellow.

FORD MADDOX BROWN.

196. Cartoon for stained glass.

CENTURY GUILD OF  
ARTISTS.

197. "Haymaker": Man with  
scythe: in plaster, for stone or terra  
cotta.

Designed and executed by B. CRESWICK.



## LEWIS F. DAY.

198. Designs for stained glass and majolica.

199. Designs for illumination in stained glass and tapestry frieze.

200. Design for panel of a door.

201. Six designs for stained glass.

202. Design for a fan.

203. Eleven sketch designs for stained glass.

204. Seven sketch designs for stained glass.

## F. HAMILTON JACKSON.

205. Cartoon for stained glass.

## FREDERICK J. SHIELDS.

205 a. Design for a portion of the stained glass for the Duke of Westminster's Chapel at Eaton Hall.

## WALTER CRANE.

206, 207, 208, & 209. Four cartoons for stained glass panels for a library window: in water-colour on cartoon paper.



CHRISTOPHER W. WHALL.

211. Water-colour cartoon for church window: Subject, "He took a little child and set him in the midst."

212. Water-colour sketch for domestic window: Subject, "Fire."

213. Water-colour cartoon for domestic window: Subject, "Water."

AVELING GREEN.

214. Fresco, "St. James": one of a series of figures for the Church of St. Gregory, Sudbury, Suffolk.

Executed in Gambier Parry's spirit method.

215. Photographs of six Apostles.

CHRISTOPHER W. WHALL.

216. Small design for glass. "The Elements."

217. Water-colour sketch for church window: Subject, "Preaching."

AVELING GREEN.

218. Fresco, "St. John": one of a series of figures for the Church of St. Gregory, Sudbury, Suffolk.

Executed in Gambier Parry's spirit method.

Reductions from original designs.



## WALTER CRANE.

219. Tesserated design for frieze panel in mosaic: "Sirens." Water-colour on cartoon paper.

The repeated ornamental parts drawn by HARRY LESLIE.

220. Design for wall paper.

221. Tesserated cartoon for mosaic frieze panel: "Fire." Water-colour on tracing cloth.

222. Tesserated cartoon for mosaic frieze panel: "Earth." Water-colour on tracing cloth.

## E. BURNE-JONES.

223. Fragment of cartoon of Cherubim and Seraphim and Thrones round a figure of Christ holding the World.

## WALTER CRANE.

224. Cartoon for frieze of wall paper: "Wood-notes." Water-colour on cartoon paper.

225. Cartoon for wall paper: "Wood-notes." Water-colour on cartoon paper.

226. Tesserated cartoon for mosaic frieze panel: "Air." Water-colour on tracing cloth.



WALTER CRANE—*continued.*

227. Cartoon for mosaic. "Eagle and Snake."

228. Cartoon for mosaic. "Sphinx."

E. BURNE-JONES.

229. A Cassone in gesso, gilded and coloured.

"The Garden of the Hesperides."

Designed and painted by E. BURNE-JONES.

The cabinet work by CHARLES LUMLEY.

The gesso work by OSMUND WEEKS.

The words in the end panels from "The Life and Death of Jason," by WILLIAM MORRIS.

*SCREEN.*

SPENCER STANHOPE.

230. Hanging cupboard: painted and gilt.

MRS. C. WYLIE.

231. Panel in gesso duro: "Twilight."



A. KEIDEL.

232. Bust of a Lady : in boxwood.

233. Kittens : in boxwood.

H. J. L. J. MASSÉ.

233 a. Blade for fish slice : in nickel (for electro silvering), pierced and chased.

Date of design about 1725.

Executed by H. J. L. J. MASSÉ.

THOMAS WALLACE HAY.

234. Panel : in gesso.

HAMO THORNYCROFT, R.A.

235. Plaster bas-relief : "Artemis."

CONRAD DRESSLER.

236. Plaster cast : "Tethys."

HENRY HOLIDAY.

237. Bronze bas-relief : "Nymph and Cupid."

HAMO THORNYCROFT, R.A.

238. Bronze bas-relief.  
"The ploughman homeward plods his weary way."

WALTER CRANE.

239. Frieze panel in gesso, tinted with lacquer, representing St. George



WALTER CRANE—*continued*.  
and Dragon. (Gesso is composed of plaster of Paris, glue, and cotton wool.)

240. Models in gesso duro for Bell Plate, Door Handles, and Key Escutcheons: modelled with a brush in gesso duro for electro silver, the bell handles for copper.

Executed by OSMUND WEEKS.  
(Figures finished by WALTER CRANE.)

241. Cabinet panels: decorated with designs in gesso, tinted with lacquer.

242. Frieze and panels for fireplace: in plaster, silvered and lacquered.

Photograph of complete fireplace.

243. Models in gesso duro for finger plates.

G. W. BAYES.

244. Artillery horses: modelled in wax.

HEYWOOD SUMNER.

245. Gesso panel: painted:  
"Judith."



PHILIP WEBB.

246. Plaster casts: for frieze decoration.

Designed by PHILIP WEBB.

CHRISTOPHER W. WHALL.

247. Experiment in tinting sculpture: a crucifix.

MERVYN MACARTNEY.

248. Frieze decoration in plaster.  
Designed by MERVYN MACARTNEY.

Executed by JOSEPH WITCOMBE.

CHRISTOPHER W. WHALL.

249. Experiment in tinting sculpture.

CENTURY GUILD OF  
ARTISTS.

250. Four plaster casts: decorative.

Designed and executed by B. CRESWICK.

251. Frieze in plaster for Cutler's Hall.

CONRAD DRESSLER.

252. Model in plaster, for knocker.



MRS. NEWMAN GELL.

254. Bas-relief in plaster.

CONRAD DRESSLER.

255. Plaster models of panels for stove.

*(Screen ends here.)*

MRS. W. DE MORGAN.

256. Head of Medusa: in bronze.

R. SPENCER STANHOPE.

257. "Andromeda": relief in plaster.

GERALD C. HORSLEY.

258. Panels in gesso duro.

Designed by GERALD C. HORSLEY.

Executed by OSMUND WEEKS.

MARK ROGERS.

262. The Centurion: bust in terra cotta, mounted on carved wood.

263. Mrs. Mark Rogers: bust in terra cotta, mounted on carved wood.

JOHN WILSON.

264. Model in plaster for head in bronze.



MARK ROGERS.

265. "Hero": bust in terra cotta.

JOHN WILSON.

266. Model in plaster for head in bronze.

KATE FAULKNER.

- 266 a. Grand pianoforte, made by JOHN BROADWOOD AND SONS, in an oak case upon a stand.

Decoration in gesso designed and executed by MISS KATE FAULKNER.

Case maker, J. BANKS.

Cabinet makers, J. WILSON, W. GILLAM, S. HOLKARD, T. PEGG.

Sound board maker, W. ROBINSON.

Marker-off of scale, T. MEAD.

Key-makers, C. TILLSON, G. WOOLSTON.

Finisher of action, J. SHEPHERD.

Lent by A. IONIDES, ESQ.



## ENTRANCE HALL.

### HENRY HOLIDAY.

267. Mosaic: reredos for Church in Philadelphia. "The Last Supper."

Executed chiefly in Venice and Murano Smalti.

*(A temporary loan, removed Nov. 2nd.)*

### J. W. ODDIE.

268. Wall sconce or brass plaque in ebonized frame: "William Shakespeare."

Designed by J. W. ODDIE.

Executed by J. C. MARTEN.

### JAMES POWELL AND SONS.

269. "St. Gabriel": opus sectile and mosaic.

Designed by J. W. BROWN.

Executed by MISS FANNY HARRISON and FREDERICK DUFFIELD.



TOYNBEE HALL SCHOOL  
AND GUILD OF  
HANDICRAFT.

270. Copper repoussé work : three  
15 in. plates, one pan, one bowl, one  
9 in. plate.

Designed by JOHN PEARSON.

Executed by THE GUILD.

THOS. GODFREY AND SONS.

271. Dish, in Old German style,  
representing boar hunt in centre :  
wrought copper.

J. W. ODDIE.

272. Brass sconce : "Fox, Bishop  
of Winchester, founder of C.C.C.,  
Oxford.

Designed by J. W. ODDIE.

Executed by J. C. MARTEN.

F. W. POMEROY.

273. Statuette in bronzed plaster :  
"In Arcady."

CLEMENT HEATON.

274. Pair of copper vases, deco-  
rated with Cloisonné mosaic.

MRS. ERNEST HART.

275. Pair of "O'Neill" curtains :  
in indigo and Indian red. Embroi-  
dered with flax on flax.



MRS. E. HART—*continued.*

Designed by MISS AIMÉE CARPENTER.

Executed by AN IRISH VILLAGE CLASS.

275 a. Embroidered screen.

Designed and executed by MISS PARKER.

MRS. AND JANE A. MORRIS.

276. Portière: worked with silks on linen.

Designed by WILLIAM MORRIS.

Executed by MRS. WILLIAM MORRIS and JANE A. MORRIS.

MARY SARGANT.

276 a. Study of a lion.

TOYNBEE HALL SCHOOL  
AND GUILD OF  
HANDICRAFT.

277. Plate in brass, repoussé.

Designed by JOHN PEARSON.

Executed by THE GUILD.

JAMES POWELL AND SONS.

278. Seven pieces of glass and hammered iron.

Designed by HARRY JAMES POWELL.



CENTURY GUILD OF  
ARTISTS.

279. Balcony: Panels.

Designed by A. MACKMURDO.

Modelled by KELLOCK BROWN.

Cast by HANDYSIDE AND Co.

DECORATIVE NEEDLEWORK  
SOCIETY.279 a. Couvrette embroidered in  
crewels.

Designed by MARY GEMMELL.

## MISS BURDEN.

280. Embroidery in worsted and  
silk. "Penelope."281. Embroidery in worsted and  
silk. "Hippolyte."282. Embroidery in worsted and  
silk. "Helen of Troy."

## W. A. S. BENSON.

283. Brass and copper fountain.

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE.

## MARY SARGANT.

284. Decorative Panel. "June."

## J. CONRAD DRESSLER.

285. Terra cotta bust.



SOMERS CLARKE AND J. T.  
MICKLETHWAITE.

286 & 287. Drawing of pulpit in St. Martin's Church, Brighton, with first model of one of the sides.

Designed by SOMERS CLARKE.

Executed by J. E. KNOX.

J. ALDAM HEATON.

288. Stained glass window.

Designed and drawn by E. I.  
TAYLOR.

Colours arranged, leading, etc., by  
J. ALDAM HEATON.

Executed by J. ALDAM HEATON.

ROBINSON AND ROBSON.

289. A pair of wrought iron Carriage gates: hammered work.

Designed by ROBINSON AND ROBSON, and executed by them, with the assistance of the late BENJAMIN BRIGGS as smith, and J. UNDERHILL as fitter.

J. ERSKINE KNOX.

290. Font cover: in oak: style of fifteenth century (late).

Designed by SOMERS CLARKE.

Carved by J. ERSKINE KNOX.

The joiners' work executed by  
DAVID TROUGHTON.



T. R. SPENCE.

291. Design for wall decoration :  
stencilled in oil-colours.

291 a. Oak cabinet.

Designed by T. R. SPENCE.

Executed by R. HEDLEY.

291 b. Table lamp in Copper.  
Wrought, turned, and embossed.

291 c. Lock and finger plate in  
polished brass, with applied shields  
and drop handle.

291 d. Finger plates in embossed  
copper.

291 e. Bell pull and chain, in  
wrought iron with panelled centres.

291 f. Drawer and cupboard han-  
dles in wrought copper.

291 c. to	{	Designed by T. R.
		SPENCE.
291 f. all	{	Executed by ALFRED
		SHIRLEY.

RHODA AND AGNES  
GARRETT.

292. Wood panelling : cupboard,  
etc.

Designed by RHODA and AGNES  
GARRETT.

Panel paper cut and printed by  
WM. WOOLLAMS AND CO.



R. AND A. GARRETT—*continued.*

Carpet: handmade.

Designed by RHODA and AGNES GARRETT.

Executed by GATES AND MARSHALL.

Furniture: comprising long chair, tea table, fire-side chair, and flower stand.

Designed by RHODA and AGNES GARRETT.

Executed by W. A. AND S. SMEE.

Pendant and candle scone: in brass and copper: hammered and pierced.

Designed by AGNES GARRETT and ALFRED SHIRLEY.

Executed by ALFRED SHIRLEY.

HERBERT A. BONE.

293. Cartoon for tapestry: "King Alfred in the Danish camp." Water-colour, designed in reverse, for reproduction in a low-warp loom.

The labels on the border engrossed by S. SOUTHALL BONE.

ROYAL TAPESTRY WORKS,  
WINDSOR.

293 a. Tapestry: "King Alfred in



the Danish camp." Woven by hand on a warp in wool.

Designed by HERBERT A. BONE.

Executed by GEORGE ELEMEN,  
WILLIAM HAINES, JEAN FOUSSA-  
DIER.

WALTER CRANE.

294. Dish : in copper repoussé.

295. Sconce : in brass repoussé.

THOS. GODFREY AND SONS.

296. Octagonal sconce in Old English style, with candle tray supported by swans : wrought and chased brass.

CENTURY GUILD OF  
ARTISTS.

297. Bracket figure : design for architectural decoration : in plaster, for stone or terra cotta.

Designed and executed by B.  
CRESWICK.

ELGOOD BROS.

298. Finger plate : in bronze repoussé : design adapted from Japanese flower.



ELGOOD BROS.—*continued.*

299. Lock and finger-plate: in brass repoussé: Artichokes treated conventionally.

THOS. GODFREY AND SONS.

300. Wall light in Queen Anne style: in wrought and chased brass, mounted on black wood.

300 a. Octagonal mirror frame in Old English style: wrought in brass and mounted on oak backboard.

J. STARKIE GARDNER  
AND CO.

301 & 318. Iron grills.

Executed by A. W. ELLWOOD, JUN.

MRS. ERNEST HART.

302. Bed coverlet. "Hamilton."

L. A. SHUFFREY.

303. Chimney piece: in painted pine.

Designed by L. A. SHUFFREY.

Tiles designed by CHAS. JOHNSON.

Executed by JAS. HUTCHINSON  
(foreman).



HENRI J. L. J. MASSÉ.

303 a. Footman: in brass: pierced and chased work.

Date of design about 1700.

Executed by H. J. L. J. MASSÉ.

LONGDEN AND CO.

304. Mantelpiece and grate.

Designed by JOHN F. BENTLEY.

Executed by LONGDEN AND CO., assisted by F. STRIDE, J. DYSON, and B. COLDWELL.

305. Grate.

Designed by J. F. BENTLEY.

Executed by LONGDEN AND CO., assisted by B. COLDWELL.

306. Fender.

Designed by J. F. BENTLEY.

Executed by LONGDEN AND CO., assisted by W. KNOWLES.

307. Wrought-iron bracket for gas.

Designed by J. D. SEDDING.

Executed by LONGDEN AND CO., assisted by J. CLUCAS.

308. Wrought-iron bracket for lamps.

Designed by J. D. SEDDING.

Executed by LONGDEN AND CO., assisted by J. CLUCAS.



LONGDEN AND CO.—*continued.*

309. Portion of wrought-iron and copper railing.

Designed by G. C. HORSLEY.

Executed by LONGDEN AND CO., assisted by J. CLUCAS and W. BULLAS.

310. Brass cross.

Designed by J. D. SEDDING.

Executed by LONGDEN AND CO., assisted by J. MARSHALL and J. B. COLDWELL.

311. Brass Altar candlesticks.

Designed by J. D. SEDDING.

Executed by LONGDEN AND CO., assisted by N. BULLAS.

312. Wrought-iron fire-irons.

Designed by H. LONGDEN.

Executed by LONGDEN AND CO., assisted by J. CLUCAS and IBRAHIM of Gujerat.

313. Wrought-iron grate.

Designed by H. LONGDEN (in W. De Morgan's Exhibit, No. 53).

Executed by LONGDEN AND CO., assisted by B. COLDWELL.

314. Polished iron grate.

Designed by H. LONGDEN.

Executed by LONGDEN AND CO., assisted by J. CLUCAS and J. DUTTON.



CENTURY GUILD OF  
ARTISTS.

315. Bracket figure in plaster  
(for bronze): Subject, "Miner at work."

Designed and executed by B.  
CRESWICK.

J. STARKIE GARDNER  
AND CO.

316. Lamp bracket: in wrought-  
iron.

Executed by J. CASLAKE.

317. Candle branch: in wrought-  
iron.

Executed by J. CASLAKE.

318. Grill: in wrought-iron.

## THOMAS GODFREY AND CO.

319. Oval sconce in the Flemish  
style: in repoussé and chased brass.

TOYNBEE HALL SCHOOL  
AND GUILD OF  
HANDICRAFT.

320. Plate in copper, repoussé.

Designed by JOHN WILLIAMS.

Executed by THE GUILD.



TOYNBEE HALL—*continued.*

321. Plate in German silver, repoussé.

Designed by JOHN PEARSON.

Executed by THE GUILD.

J. W. ODDIE.

322. Brass plaque and copper tray : repoussé.

Designed by J. W. ODDIE.

Executed by J. C. MARTEN.

J. STEBBINGS.

323. Specimens of repoussé work in iron and brass.

SIDNEY A. AUSTIN.

324. Metal panel : chased and repoussé.

FRANCIS SCAIFE.

325. Door-plate : in brass and iron.

F. W. POMEROY.

326. Statuette in bronzed plaster : "Giotto."

THOS. GODFREY AND SONS.

327. Five finger plates, two door knobs and two escutcheons, two bell



T. GODFREY AND SONS—*continued.*  
 levers, two copper trays, two brass  
 trays, one flat candle: wrought in  
 brass, copper, and nickel, and chased.

Vesper lamp and bracket in Vene-  
 tian style: in wrought and chased  
 brass, mounted on plush.

Pair of oval wall lights in Louis  
 XV. style: in brass, beaten and  
 chased.

Mirror frame in Louis XV. style:  
 mounted on plush, in repoussé and  
 chased brass.

TOYNBEE HALL SCHOOL  
 AND GUILD OF  
 HANDICRAFT.

328. Copper plaque: repoussé.

328a. Copper bowl: repoussé.

J. W. ODDIE.

329. Sconce: in brass, repoussé.

Designed by J. W. ODDIE.

Executed by J. C. MARTEN.

TOYNBEE HALL SCHOOL  
 AND GUILD OF  
 HANDICRAFT.

330. Copper plaque: repoussé.



THOS. GODFREY AND SONS.

331. Alms-dish in Old English style : wrought copper.

TOYNBEE HALL SCHOOL  
AND GUILD OF  
HANDICRAFT.

332. Copper plaque : repoussé.

GEORGE SIMONDS.

333. Silver loving-cup : partly cast.

EDWIN GEO. HARDY.

334. Hanging lamp : in brass.  
Designed by EDWIN GEO. HARDY.  
Executed by T. BISHOP.

MRS. ERNEST HART.

335. "O'Neill" Curtain.  
Executed by EMPLOYÉS OF THE  
DONEGAL INDUSTRIAL FUND.

HEATON'S MOSAIC L<sup>D</sup>.

336. Cloisonné-mosaic decoration  
as applied to pillars.  
Designed by CLEMENT HEATON.



CENTURY GUILD OF  
ARTISTS.

336 a. Study for gargoyle: cast in plaster, for stone or terra cotta.

Designed and executed by B. CRESWICK.

## WALTER CRANE.

337. Gas lamp: in repoussé brass and copper.

Designed by WALTER CRANE.

Executed by WALTER CRANE and JERRY BARRETT.

## W. A. S. BENSON.

338. Lamp in copper and brass.

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE.

J. STARKIE GARDNER  
AND CO.

339. Lamp: in wrought iron.

Executed by J. IMSON.

340. Dog: in wrought iron for grate.

Executed by JAMES WARD.

341. Lamp: in wrought iron.

Executed by THOMAS KENDALL.



MINTON AND CO.

342 to 350. }  
351 to 361. } Three Cases of Pottery.  
362 to 380. }

342. Tray in Parian : "Pâte sur pâte."

Decorated by ALBOIN BIRKS.

343. Two china vases.

DESIRÉ LEROY, artist.

ALBERT DUDLEY, potter.

344. Two vases.

Painted by R. PILSBURY.

345. Two pierced china vases.

JESSIE POPE, potter.

346. Vases : "Pâte sur pâte."

Decorated by ARTHUR MORGAN.

347. Two Parian vases : "decorated "Pâte sur pâte."

348. Dessert plates.

Decorated by LAWRENCE BIRKS.

349. Two china vases.

Painted by DESIRÉ LEROY.

350. Two Parian vases.

Decorated by ALBOIN BIRKS.

351. Dessert plate : china painted on soft glaze.

A. BOULLEMIER, painter.

F. MART, gilder.



MINTON AND CO.—*continued.*

352 & 353. Two pairs of china vases.  
Painted by R. PILSBURY.

354. Dessert plate.  
Painted by AARON GREEN.

355. Vase with cover.  
A. BOULLEMIER, artist.  
JOHN HARRISON, potter.

356. China vase.  
A. BOULLEMIER, artist.  
ALBERT DUDLEY, potter.

357. Two candelabra.  
ALBERT DUDLEY, potter.

358. Parian ewer.  
J. POPE, potter.

359. China dinner plate.  
Designed by LEON ARNOUX.  
Gilt by JOHN MARROW.

360. Two jardinières.  
ALBERT WRIGHT, artist.  
JESSIE POPE, potter.

361. China tray.  
A. BOULLEMIER, painter.  
THOMAS GRIFFITHS, potter.

362. Two Parian vases.  
Decorated by THOMAS TAYLOR.

363. Pair of china vases.  
RICHARD PILSBURY, painter.



MINTON AND CO.—*continued.*

364. Pair of Parian vases.

ALBERT WRIGHT, painter.

PETER STOTT, gilder.

365. Pair of earthenware vases.

Painted under glaze by W. MUSSILL.

366. "Amazon."

Executed by HENRY ASTON.

367. Pair of earthenware plaques.

Painted by WILLIAM PILSBURY.

368. Pair of earthenware slabs.

By L. M. SOLON.

369. Earthenware plaque.

Painted by W. MUSSILL.

370. Pair of earthenware plaques.

Painted by W. MUSSILL.

MAW AND CO.

381. (a) Specimens of tiles.

Designed by LEWIS F. DAY.

Executed by MAW AND CO.

(b) Specimens of tiles.

Designed by A. C. WEATHERSTON.

Executed by MAW AND CO.

(c) Specimens of tiles.

Designed by C. JOHNSON.

Executed by MAW AND CO.



MAW AND CO.—*continued.*

(d) Specimens of tiles.

Designed by J. BRADBURN.

Executed by MAW AND CO.

(e) Specimens of tiles.

Designed by J. BRADBURN and W. MOORE.

Executed by MAW AND CO.

(f) Specimens of tiles.

Designed by — ROWORTH.

Executed by MAW AND CO.

(g) Specimens of tiles.

Designed by WALTER CRANE.

Painted by W. MOORE.

(h) Specimens of tiles.

Designed and painted by C. H. TEMPLE.

(i) Specimens of tiles.

Painted by C. H. TEMPLE.

(k) Specimens of tiles.

Painted by A. CHILDE.

(l) Specimens of tiles.

Painted by W. EVANS.

(m) Specimens of tiles.

Designed by W. LODGE.

Painted by C. H. TEMPLE.



MAW AND CO.—*continued.*

382. Stand of lustre pottery.

Objects marked "A" designed by  
LEWIS F. DAY.

Objects marked "B" designed by  
C. JOHNSON.

Executed by MAW AND CO.

VERITY BROTHERS.

383. Electrolier: in handwrought  
polished brass.

Designed by G. F. HENNEY.

Executed by T. FAWKES, J. D.  
WILLIAMS, J. R. WILCOXSON.

(The following are in Case A.)

HARRY J. SALTER.

385. Candlestick: in wrought iron.

JAMES POWELL AND SONS.

386. Thirteen pieces English  
Soda-lime glass.

Designed by HARRY JAMES  
POWELL.



HUNT AND ROSKELL. (By kind permission of W. M. Cazalet, Esq.)

387. Waist belt and watch pocket of wrought gold, illustrating "The Story of the Year," which is represented by panels containing subjects characteristic of the various months and seasons. Each panel is divided by flowers typical of the months.

Designed and executed by GEORGE CARTER.

387 a. Blotting-book cover : in repoussé and pierced silver.

Designed and executed by GEORGE DEERE.

J. STARKIE GARDNER & CO.

388. Candle-stand in wrought iron. Executed by FRANK BIRKETT.

W. J. DEERE.

389. Specimen of line engraving.

W. REYNOLDS-STEPHENS.

390. A dance name and number holder.

(The above are in Case A.)



MRS. ERNEST HART.

391. Alb of Limerick lace: in linen thread on net by a tambour needle.

Designed by the NUNS OF KENMARE.

Executed by a LIMERICK LACE WORKER, employed by the DONEGAL INDUSTRIAL FUND.

391 a. Case of wools.

Dyed by EMPLOYÉS OF THE DONEGAL INDUSTRIAL FUND.

A. J. SMITH.

392. Frieze in plaster.

CHARLOTTE H. SPIERS.

393. Frieze in oil: painted with tulips.

JOHN WILSON.

394. Model in clay (for terra cotta) of vase: unfinished.

HEATON'S MOSAIC L.

395. Plaster decoration for a frieze.

396 & 397. Cloisonné-mosaic decoration for friezes.



JAMES ELLIOTT.

398. Wall hanging or portière :  
painted in lustra, outlined with work.

Designed by JAMES ELLIOTT.

Executed by MISS FLEMING and  
MISS ELLIOTT.

WILLIAM MORRIS.

399. "Holland Park" carpet :  
handmade.

Designed by WILLIAM MORRIS.

Executed by MORRIS AND CO.

JAMES ELLIOTT.

400. Portière : painted in lustra  
on Roman satin, outlined with work.

Designed by JAMES ELLIOTT.

Executed by MISS FLEMING.



## GALLERY.

CAMPBELL SMITH AND CO.

401. Six designs of figures for  
Council Chamber, Guildhall.

Designed by F. G. SMITH.

## CENTURY GUILD OF ARTISTS.

401 a. Tail-pieces by SELWYN  
IMAGE.

Cut by C. PADDY.

CAMPBELL SMITH AND CO.

402. Three designs.

(1) King Alfred and the Arctic  
Voyagers.

(2) Admiral Howard attacking the  
Armada.

(3) Peter the Great visiting the  
Dockyard at Deptford.

Designed by F. G. SMITH,



T. M. ROOKE.

403. Book decoration : specimen of proposed decoration for a history of the Siege of Troy.

F. HAMILTON JACKSON.

404. Sketch for decoration: side of a hall : in water colour.

CENTURY GUILD OF  
ARTISTS.

404 a. Initial letters and tail-pieces by H. P. HORNE.

Printed by the CHISWICK PRESS.

404 b. Music, drawn by H. P. HORNE, and printed by the CHISWICK PRESS for the Century Guild "Hobby Horse."

HENRY HOLIDAY.

405. Designs for memorial windows in the Presbyterian Church, Forfar.

GAETANO MEO.

406. Panel (in chalk) for stained glass : "Fox-glove."

HENRY HOLIDAY.

407. Nude studies for mosaic, representing "The Last Supper."



HENRY HOLIDAY—*continued.*

408. Pencil sketch for stained glass window for a church in New York.

409. Nude studies for "Lazarus": stained glass.

LEWIS F. DAY.

410. Twelve designs for surface decoration: reduced from wall papers, cretonnes, etc.

ARTHUR LEVERETT.

411. Frame of *Proof* wood-engravings.

Designed by WALTER CRANE.

Executed by ARTHUR LEVERETT.

LEWIS F. DAY.

412. Book decoration: initial letters, etc. Printed from wood or process blocks.

Designed by LEWIS F. DAY.

Wood engravings executed by W. H. HOOPER.

413. Book decoration: two designs for book covers, three periodical covers, one heading.

H



## REGINALD HALLWARD.

414. Water-colour drawing: design for book-cover: "Flowers of Paradise."

Water-colour drawing: illustration for "Flowers of Paradise."

Designs for needlework: in water-colour.

## MRS. REGINALD HALLWARD.

415. Design for book-cover: in line and tint.

## WALTER CRANE.

416. Eight of the original drawings made for "The First of May": in lead pencil on thick Whatman's paper.

417. The set of original drawings for "The Sirens Three": in pen and Indian ink on card.

418. Original designs for book-headings: (two frames). On card, in pen and Indian ink.

419 & 420. Original designs to illustrate Grimm's Household Stories: (three frames). On card, in pen and ink. Some of the full pages are done with a fine brush and lamp-black.



G. P. JACOMB HOOD.

421 & 423. Designs and reproductions of design for "Aucassin and Nicolette."

Reproduced in facsimile by THE TYPOGRAPHIC ETCHING CO.

422. Reproductions of designs for "The Happy Prince," by Oscar Wilde.

Reproduced in facsimile by THE TYPOGRAPHIC ETCHING CO.

HEYWOOD SUMNER.

424. Headings for English Illustrated Magazine: in black and white.

425. Illustrations and proofs for "The Besom Maker": in black and white.

426. Illustrations for "Undine": in black and white.

HENRY HOLIDAY.

427. Wood engravings: not facsimile, copied from water-colour monochromes.

Executed by W. BABBAGE.

T. ERAT HARRISON.

428. Book decorations: two book-plates: one reproduction of book-plate: two illustrations.



## GEORGE PORTER.

429. Initial letters, headings and caricatures (*Proofs*).

## EDMUND EVANS.

430. Specimen of colour printing from engraved wooden blocks.

Designed by WALTER CRANE.

Executed by EDMUND EVANS.

Sheets showing stages of the process of colour printing from blocks.

## J. HUNGERFORD POLLEN.

431. Sketch of wall painting :  
"The Romans in England."

432. Design of plaster and timber ceiling, Blickling Hall.

433. Fire-place : St. George's Hall : water-colour.

434. Sketch of large wall painting at Alton Towers : "Henry V. before Harfleur."

435. Design for plaster ceiling :  
"The Seasons."

436. Sketch of part of decorations : Ingestre Hall : water-colour.

## WILLIAM HENRY JEWITT.

437. Study in Renaissance decoration.



C. F. A. VOYSEY.

438. Photograph of memorial to Carlyle.

Designed by C. F. A. VOYSEY.

Executed by B. CRESWICK.

HARRY ARNOLD.

439. Three Chapters of Love.

AUDLEY MACKWORTH.

440. Design for wall painting.

MATTHEW W. WEBB.

441. Water-colour painting: single figure.

B. AND F. GAST.

442. A decoration.

W. R. LETHABY.

443. Design for a room: in black and pearl.

444. Design for decoration of a room: in panelling and paint.

J. R. SPENCE.

445. Decorative figure: "Persephone."

MRS. RUSSELL BARRINGTON.

446. Oil painting: "Girl Singing."



F. HAMILTON JACKSON.

447. "S. Perpetua": decorative figure: oil colour on gold ground with raised pattern.

T. M. ROOKE.

448. Needle and appliqué work. Story of the Argo. (The Golden Fleece.)

Designed by T. M. ROOKE.

Executed by E. L. JONES.

449. Needle and appliqué work. Story of the Argo. (Medea and Circe.)

Designed by T. M. ROOKE.

Executed by E. L. JONES.

450. Needle and appliqué work. Story of the Argo. (Pelias dead, and festivity on the Argo's return.)

Designed by T. M. ROOKE.

Executed by E. L. JONES.

GEORGE PORTER.

451. An Angel.

MORRIS AND CO.

452. Cretonne hanging.

Designed by WILLIAM MORRIS

453. Carved wood seat.



TOYNBEE HALL SCHOOL  
AND GUILD OF  
HANDICRAFT.

454. Specimen of painting in  
enamel.

W. A. S. BENSON.

454a. Lamp in brass, with onyx  
panels.

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE.

TOYNBEE HALL SCHOOL  
AND GUILD OF  
HANDICRAFT.

455. Dish : in copper repoussé  
work.

CHARLOTTE H. SPIERS.

456. Plaque : painted with white  
lilies.

A. G. COOPER.

457 & 458. Brass plaques : re-  
poussé work.

J. W. ODDIE.

459. Brass tray, vesica-shaped.

Designed by J. W. ODDIE.

Executed by J. C. MARTEN.



A. G. COOPER.

460. Pewter tray.

DONEGAL NEEDLEWORK  
SOCIETY.

460 a. Bed-cover.

TOYNBEE HALL SCHOOL  
AND GUILD OF  
HANDICRAFT.

461. Frame in copper: repoussé  
work.

CHISWICK PRESS.

(CHARLES WHITTINGHAM AND CO.)

*Printed Books.*

462 a. The Book of Common  
Prayer, etc., folio, 1843. In black letter,  
printed in red and black. One of the  
set of 7 vols. of Books of Common  
Prayer.

462 b. Breviarium Aberdonense : 2  
vols. 4to. 1854. Printed in red and  
black.

462 c. The New Testament: trans-  
lated by John Wycliffe, circa 1380:  
in black letter. 4to. 1848.

462 d. Altar Service Book: folio,  
London, 1867. In red and black.

462 e. The Book of Common  
Prayer: 8vo. 1864. In red and black.



CHISWICK PRESS—*continued.*

Border to every page copied from Geoffrey Tory's Missale.

462 f. Lady Willoughby's Diary. Cr. 8vo. 1845. This book was the first in the production of which Caslon's "old style" type was revived by the Chiswick Press.

462 g. The Book of Common Prayer: 8vo. 1853. A reprint of the Book known as Queen Elizabeth's Prayer Book, from the portrait of that queen being on the back of the title-pages. The border to every page, with the Dance of Death, is exactly reproduced.

462 h. Order of the Administration of Holy Communion: 4to. 1848.

462 i. The Book of Common Prayer, Noted: By John Merbecke, 1550. Printed in red and black: the music-stave red, notation black. 1844.

462 k. Homer's Iliad and Odyssey, 2 vols. Diamond Classics, 64mo. M.D.CCCXXXI.

462 l. The Life of Mrs. Godolphin. 1888. Caslon type on Van Gelder paper, with rule borders.



CHISWICK PRESS—*continued.*

462 m. Johann Schöner von Karlstadt. 1888. A specimen of the special Chiswick Press fount.

463. Thomas Gray's Poems and Letters. 4to. 1879. This is the presentation "leaving book," printed for DR. HORNBY, Eton College.

463 a. John Milton : Paradise Lost. 4to. 1873. Facsimile reproduction of first edition of 1667.

463 b. Catalogue of Basil Montagu Pickering's Books : Crown 8vo. Including the Publications of the late William Pickering. Printed in imitation of an Aldine volume and exhibiting a cheap form of catalogue printing.

463 c. Who Spoils Our New English Books. 1884. A quaint brochure by the late HENRY STEVENS of Vermont.

The books here exhibited were printed between the years 1831 and 1888, under several practical managements, commencing with the first CHARLES WHITTINGHAM down to the present manager, CHARLES THOMAS JACOBI.



CENTURY GUILD OF  
ARTISTS.

463 d. "The Century Guild Hobby Horse."

Printed at the CHISWICK PRESS :  
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HORNE.

R. AND R. CLARK.

463 e. Printed book : Grimm's  
Household Stories, with pictures de-  
signed by WALTER CRANE, and  
engraved by JOSEPH SWAIN.

HEATON'S MOSAIC L.

464. Brass plaque repoussé: the  
brass embossed by a new process in-  
vented by CLEMENT HEATON.

Designed by CLEMENT HEATON.

Executed by WM. J. YATES and  
CLEMENT HEATON.

J. W. ODDIE.

465. Copper tray : repoussé work.

Designed by J. W. ODDIE.

Executed by J. C. MARTEN.

MORRIS AND CO.

465 a. Three "Hammersmith" car-  
pets.



DECORATIVE NEEDLEWORK  
SOCIETY.

465 b. Altar frontal embroidered  
in silk and gold.

Designed by MARY GEMMELL.

## ELGOOD BROTHERS.

466. Alms-dish in brass : repoussé  
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467. Stained glass window : " St.  
George."

## F. HAMILTON JACKSON.

468. Stained glass window :  
Painted on glass.

Executed by F. HAMILTON JACK-  
SON and B. ANDREW LILLIE.

## CHRISTOPHER W. WHALL.

469. Three panels of lead-tracery :  
domestic window.

## LEWIS F. DAY.

470. Two stained glass shutter  
panels.



CAMPBELL SMITH AND CO.

471. Glass panel: "The Cock and Jewel."

Designed by F. G. SMITH.

Executed by CAMPBELL SMITH AND CO.

472. Glass panel.

Designed by F. G. SMITH.

Executed by CAMPBELL SMITH AND CO.

473. Glass panel.

Designed by J. D. WATSON.

Executed by CAMPBELL SMITH AND CO.

474. Glass panel: "Peter the Great at the Dockyard." [*Vide* No. 402.]

475. Six stained glass panels. Subject, "Orpheus."

Designed by F. G. SMITH.

H. ARTHUR KENNEDY.

476. Painted glass: female figure holding medallion of Homer, with frieze subject from the Iliad.

Painted glass: female figure holding medallion of Dante, with frieze subject from the Purgatorio.



H. A. KENNEDY—*continued.*

Painted glass: "Knight and Water-maiden."

Painted glass: "Mercutio."

Painted glass: "A Nightmare."

HENRY HOLIDAY.

477. Stained glass window :  
"Music."

Designed by HENRY HOLLIDAY.

Painted by WILLIAM GLASBY, J.  
E. PENWARDEN, ALBERT LAWREN-  
SON; in the employ of JAMES POWELL  
AND SONS.

JOHN AND WILLIAM GUTHRIE.

478. Domestic glass.

E. BURNE-JONES.

479. Four lights in stained glass.  
Subjects from the San Grail.

Designed by E. BURNE-JONES.

Executed by MORRIS AND CO.

AGNES L. HINE.

480. Gipsy table: in carved wood.

W. AUMONIER.

481. Oak panel: example of  
Gothic treatment of carving.



JOSEPH PHILLIPS.

482. Portion of a carved frieze.

E. M. MOORE.

483. Carved frieze for a music-room.

HOME ARTS AND INDUSTRIES ASSOCIATION.

483 a. Bench in carved oak.

W. AUMONIER.

484. Mirror frame: oak and mahogany, carved and inlaid.

485. Oak carving: pilaster in the style of the Italian Renaissance.

H. CASTLE AND SONS.

486. Oak carving: miniature replicas of "Atlas," after the two stern figures taken off the "Téméraire" when broken up in 1838.

Designed by SIDNEY N. CASTLE.

Executed by J. E. HELLYER.

R. W. REDHEAD.

487. Spinning stool. Design adapted from old stool.

MRS. R. BATEMAN.

488. Bowl in light wood: black and incised design.



THOS. GODFREY AND SONS.

489. Pair of oval sconces: in brass repoussé work.

JAMES OSMOND.

490. Carved oak panel.

FRANCES EDITH PACE.

491. Frieze in Italian walnut.

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JOHN J. SHAW.

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ADA M. EVANS.

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494. Candlestick: with old Danish ornament.

494a. Crumb-scoop: in chased copper.

A. G. COOPER.

494b. Three specimens of chased and repoussé work in pewter.



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HANDICRAFT.

494c. Copper plaque: repoussé  
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495. Inglenook for Aymestry  
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497. Design for Mantelpiece.

H. W. LONSDALE.

498. Designs for wall-paintings,  
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H. B. BARE.

499. Decoration for a dining-  
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PHILIP NEWMAN.

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CARL SCHNEIDER.

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504. Panel in oil: "Night."

505. Panel in oil on gold and silver ground: "Fire."

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506. Decorative panel: "Hibernia."

MARY SARGANT.

507. Studies of flowers.

508, 508a, 508b. Designs for frieze.

R. PILSBURY.

509. Study of an orchid.

511. Study of chrysanthemums.

MRS. A. PRADEAU.

510. Panel: "Evening Primroses."

A. B. DONALDSON.

512. Design for a mosaic Cross.



J. HUNGERFORD POLLEN.

513. Wall painting : part of the decoration of Crabbet House.

JOHN EYRE.

513 a. Piano front : subject, "Vocal and Instrumental Music."

F. VINCENT HART.

514. Cartoon for stained glass for library window : "The Dawn of History."

CHRISTOPHER W. WHALL.

515. Design in ornamental lead-tracery for domestic window.

A. B. DONALDSON.

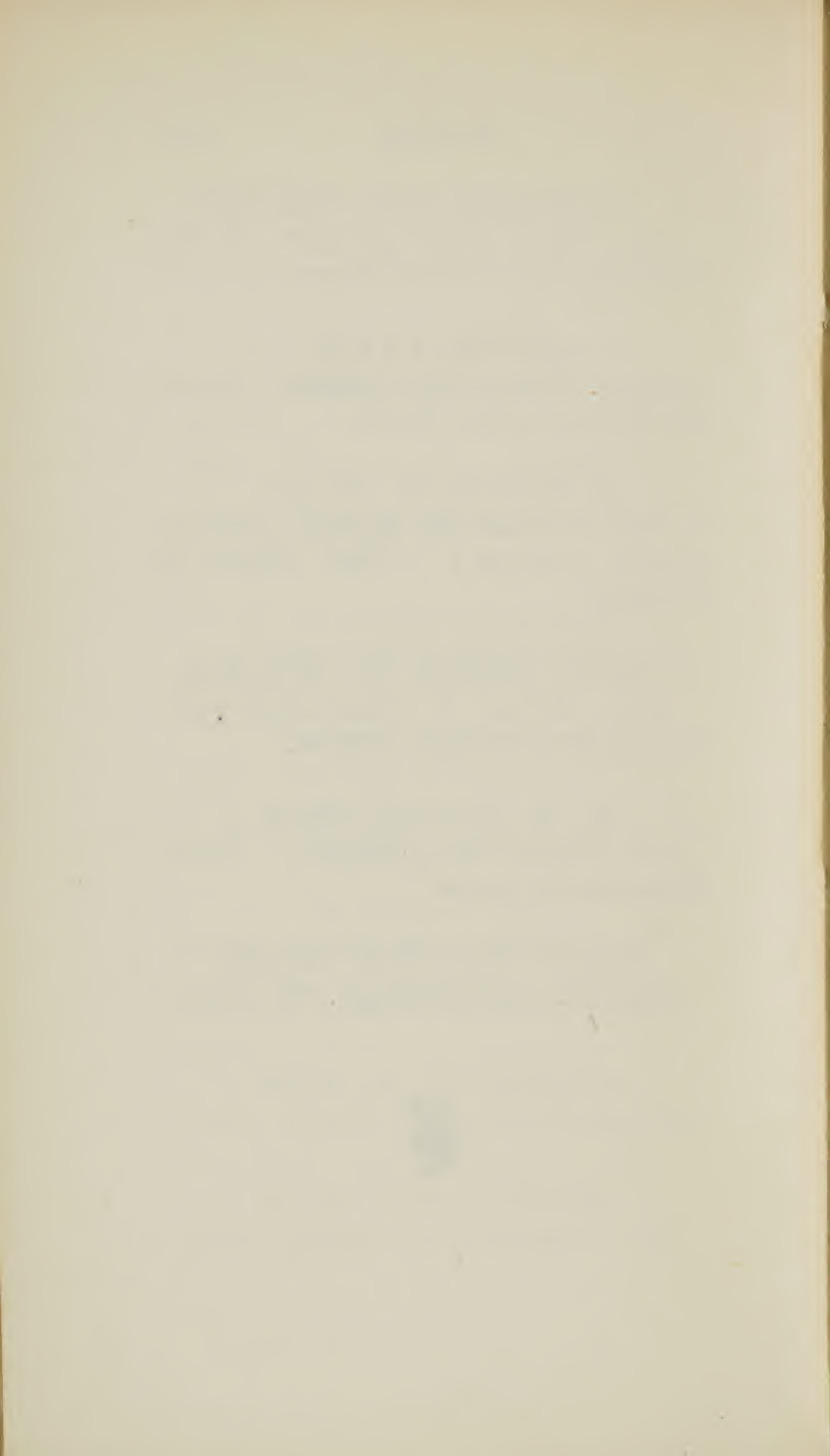
516. Design for a plaque : "Benedicite omnia opera."

JOHN STAINES BABB.

517. Decorative design : "Hadrian."



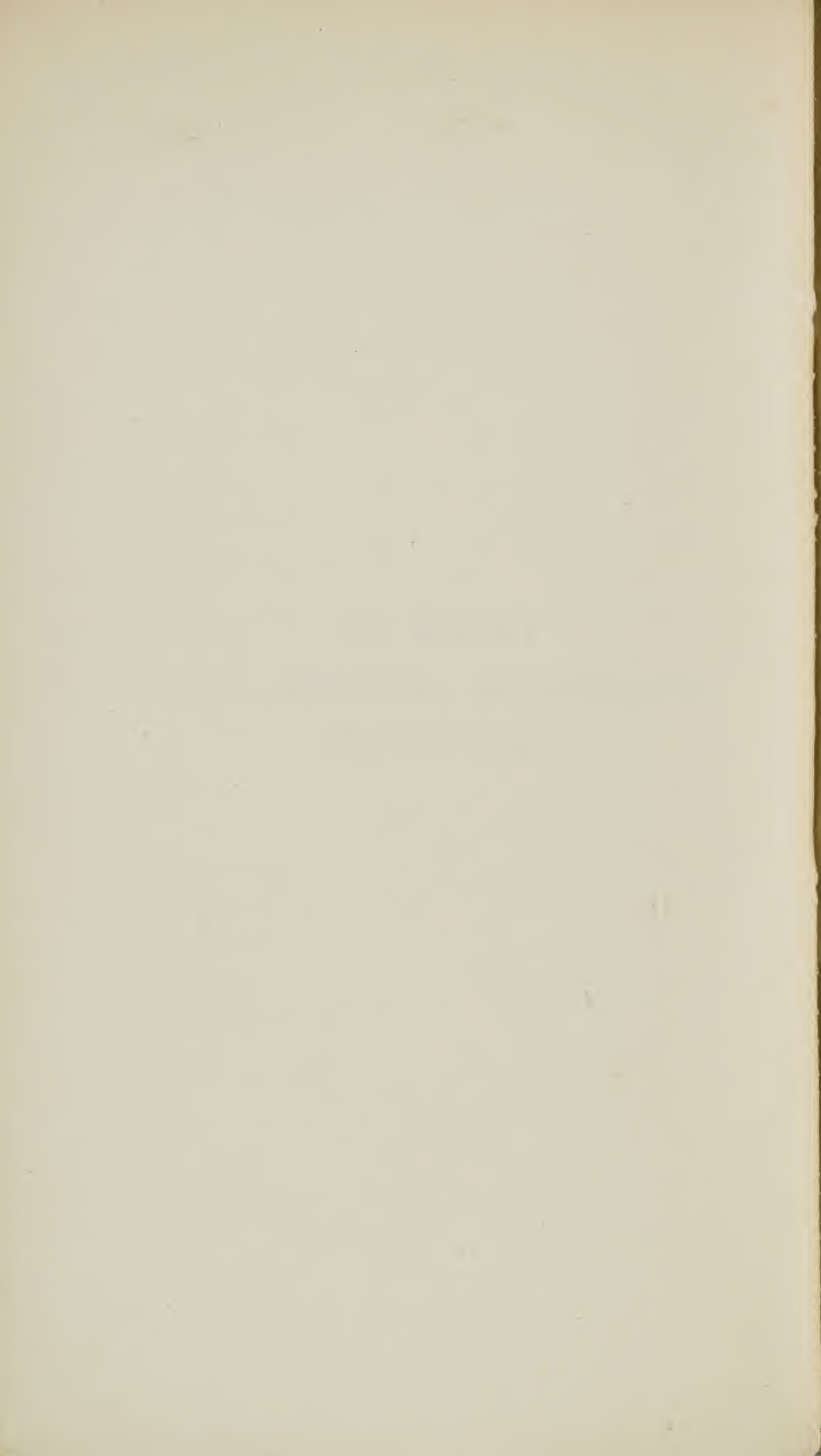






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